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RICHARD NEWIRTH
RECTOR OF CULTURAL AFFAIRS

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PROGRAMS

CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
PERFORMING ARTS
PUBLIC ART

CULTURAL EQUITY GRANTS
SUITE 60

CIVIC ART COLLECTION
STREET ARTISTS LICENSES
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AGENDA
VISUAL ARTS COMMITTEE
Wednesday, January ~~17~~ 19, 2000
3:00 p.m.
25 Van Ness Avenue, Suite 70

Notice: Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

I. Consent Calendar

1. Motion to authorize extension of Nobuho Nagasawa and Anita Margrill Metro East Design Contract # CT280PUB4301 through June 30, 2001 for the design of artwork for the MUNI Metro East Light Rail Maintenance and Operations Facility.
2. Motion to authorize extension of Jeff Brown's Sunnydale Pump Station Consulting Contract # CT280PUB4304 through January 1, 2001 for Consultation and Project Support for the Endangered Garden Project.
3. Motion to authorize payment to Apex Curtain Wall Group of an amount not to exceed $2,000 for additional installation work on Enrique Chagoya's artwork *Love Letters* at the San Francisco International Airport.
4. Motion to accept with gratitude a gift of $15,600 to the Adopt-a-Monument Program from the United German-American Societies of San Francisco and Vicinity, Inc. for the restoration of the Goethe & Schiller Monument in Golden Gate Park
5. Motion to accept with gratitude a gift of $1,620 from the San Francisco Chapter of the Sons of the American Revolution for the repair of the George Washington statue at George Washington High School.
6. Motion to authorize payment to Jeff Brown of an amount not to exceed $2,500 for landscaping materials used at the Sunnydale Pump Station Endangered Garden Project.
7. Motion to authorize additional payment of up to $500 to Sarver Construction for repairs to existing concrete damage on the Embarcadero Ribbon Sculpture.
8. Motion to authorize payment to POL-X for a total amount of $12,000 for additional design work on the Moscone Expansion Project.

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II. Collections
Debra Lehane
Staff report.

III. Gallery
Rupert Jenkins
Staff report.

IV. Union Square Public Art Project
Nina Dunbar
Presentation, report and staff recommendation on Ron Fischer's revised designs for Union Square's sculptural light features.

Motion: Motion to approve the first phase of design for Ron Fischer's Union Square sculptural light features.

V. Tenderloin Task Force
Nina Dunbar
Follow-up report on staff's efforts to obtain additional funds to commission Ira Watkins for five new artworks for the Tenderloin Task Force's new community room.

Motion: Motion to approve the panel's recommendation to authorize the Director of Cultural Affairs to enter into a contract with Ira Watkins for the development of five colored drawings for the Tenderloin Task Force for an amount not to exceed $2,500.

VI. Juvenile Hall Replacement Facility
Jill Manton
Staff report.

Motion: Motion to approve Johanna Poethig, Mildred Howard, Ann Weber, Horace Washington and Regina Mouton as selection panelists for the Juvenile Hall Replacement Facility Public Art Project, and to pay each panelist an honorarium of $65 for each half-day or $125 for each full day of service.

VII. 700 Pennsylvania Street Project
Jill Manton
Presentation of artist Robert Catalusci's design work for the interior of 700 Pennsylvania.

VIII. Margaret Hayward Playground Clubhouse
Jill Manton / Regina Almaguer
Staff Report Attached.

Motion: Motion to authorize a limited competition, project parameters, and panel composition for the Margaret Hayward Playground Clubhouse Public Art Project.

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IX. Golden Gate Park Pavilion
Jill Manton / Susan Gray
Staff report.

Motion: Motion to authorize endorsement of proposed public art project parameters for the Golden Gate Park Pavilion and to authorize staff to proceed with artist recruitment and a limited competition.

X. Zoo
Susan Pontious
Project Update.

1. Update on art enrichment allocation

2. Review of Conceptual Proposal by Jud Fine and Barbara McCarren

3. Review of Revised Proposal by Ned Kahn

XI. Public Utilities Commission - Art Enrichment
Jill Manton
Staff update on P.U.C. Art Enrichment projects.

Motion: Motion to place art enrichment funds on reserve for the following P.U.C. projects, determined to be inappropriate for artistic enhancement, to be used at a future time at sites mutually agreeable to the P.U.C. and Arts Commission within each respective P.U.C. Enterprise Division: Bay Bridge Pump Station; Clarendon Power Station; Castlewood Pump Station; City Distribution Division (CDD) Safety and Hazard Abatement Facility; CDD Water/Valve Calibration Facility; Santa Clara Water District Intertie; Hetch Hetchy Calaveras Pipeline; Hayward Fault Crossing. (*Art Enrichment dollar amount for each project to be provided at meeting*).

XII. Cesar Chavez Bicycle Overpass
Jill Manton
Discussion of proposed art enrichment.

XIII. New Business / Old Business

XIV. Adjournment

RICHARD NEWIRTH
OR OF CULTURAL AFFAIRS

To: Visual Arts Committee
From: Regina Almaguer
Date: January 19, 2000

Re: Recommendations for the Margaret Hayward Playground Clubhouse Public Art Project

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PROJECT BACKGROUND

The Margaret Hayward Playground Clubhouse is located at Laguna Street and Golden Gate Avenue in the Western Addition. It is adjacent to a refurbished park, a recreation center, tennis and basketball courts, and across from the new 911 Emergency Communications Center. The Clubhouse will undergo design modifications to bring it to ADA compliance. Upon renovation, it will be used primarily by neighborhood youth for recreational and educational activities.

PROJECT BUDGET AND TIMELINE

The total public art allocation is $10,000, of which $2,000 has been allocated for administration. Staff is recommending that an honorarium of $250.00 be allocated for each of two project finalists, to help offset the costs of preparing a site-specific design proposal. The balance of $7,500 will be issued to the project artist for all costs associated with the final design, fabrication, insuring, and transporting of the artwork.

The project will be put out to bid by March 15, 2000. Construction will commence in July, and is projected to be completed by December 31, 2000.

PUBLIC ART COMPONENT

Due to the function and design of the building, and to the limited budget and timeline, staff is recommending that the public art consist of artist-designed ceramic tile. The tilework is proposed for placement on the building's south façade, specifically the wall area visible between the two columns on each side of the building. These areas measure approximately 8' x 6', and comprise the most prominent site for artwork. In addition, there are three existing ceramic medallions above the entryway; hence, the use of tile would refer back to the building's original design elements.

An additional site for the artwork is the seatwall on either side of the entryway. Each seatwall section measures approximately 20' in length, and would be enhanced by the inclusion of ceramic tile insets. The artist selected for the project could, of course, make recommendations for other potential art sites.

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ARTIST SELECTION PROCESS

Since the project budget is quite limited, staff is recommending that qualified artists be invited to apply for the project through a limited competition process. Staff will compile a short list of artists who have experience in designing and/or fabricating ceramic tiles for placement in a public facility. Emphasis will be placed on identifying artists from the neighborhoods surrounding the project site, but will also include artists from other local areas.

Staff is also recommending that an abbreviated selection panel be convened to review the artists' applications and to select two artists to develop design proposals. The recommended panelists include Jorge Alfaro, Project Architect, Tony Leung, Parks and Recreation Project Manager, Joan Pierson, Director of the Margaret Hayward Playground Recreation Center, Regina Almaguer, Public Art Project Manager, and two community representatives. A community meeting will be held by the end of January to present the public art concept to the community, and to solicit volunteers to serve on the selection panel. With the VAC's approval, the names and affiliations of the community representatives will be presented to the full Commission at its meeting on February 7, 2000.

RECOMMENDED MOTIONS

If the VAC approves the project parameters and selection processes described above, the following motions are recommended:

Motion: To approve a total budget of $10,000 for the Margaret Hayward Playground Clubhouse public art project, with $2,000 allocated for administration, $500 allocated for artists' design proposals, and $7,500 allocated for the final project costs; and to approve the concept of ceramic tilework for the south façade of the building and, budget permitting, for the seatwall area.

Motion: To approve a limited competition selection process the for Margaret Hayward Playground Clubhouse and to approve an abbreviated selection panel comprised of Jorge Alfaro, Tony Leung, Jean Pierson, Regina Almaguer, and two community representatives, whose names shall be presented to the Arts Commission on February 7, 2000.

ACCESSIBILITY INFORMATION

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Attention: Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Admin Code 16.520 - 16.534] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 1390 Market Street #701, San Francisco, CA 94102, telephone (415) 554-9510, fax (415) 703-0121 and web site http://www.ci.sf.ca.us/ethics/.

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VISUAL ARTS COMMITTEE

AGENDA

Wednesday, February 16, 2000
3:00 p.m.
25 Van Ness Avenue, Suite 70

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I. Consent Calendar

1. Motion to authorize extension of Nobuho Nagasawa's Muni/Islais Creek Artwork Design Contract # CT289PUB4320 through April 1, 2000.
2. Motion to rescind Resolution #0110-00-010, increasing Johanna Poethig's contract for the MHRF by $600.
3. Motion to authorize increase of Johanna Poethig's contract for the MHRF by $1,600 for additional fees and project expenses.
4. Motion to approve the tile artwork by Eduardo Pineda and Ray Patlan at Jose Coronado Playground and to authorize final payment of $4,500 on contract # CT 2871018-02.
5. Motion to authorize the Director of Cultural affairs to pay Rocket Science the amount of $2104.90 for the fabrication of special stainless steel brackets for the Buddha project in Golden Gate Park.
6. Motion to authorize extension of Atthowe Fine Arts' contract for the relocation of monuments through December 31, 2000.

II. Fillmore Street Pedestrian Bridge
Jill Manton/Shirley Wysinger, SF Redevelopment Agency
Staff presentation of proposed project.

Motion: Motion to authorize Arts Commission to manage the Fillmore Street Pedestrian Bridge art project on behalf of the Redevelopment Agency, and for staff to initiate work on the project based upon the proposed project parameters.

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III. Gallery

Rupert Jenkins

Staff report and presentation of proposed exhibitions (*dates to be provided at meeting*):

1) Bob Walker exhibition curated by Christopher Beaver and Ellen Manchester

Motion: Motion to approve proposed Bob Walker exhibition curated by Christopher Beaver and Ellen Manchester for the Arts Commission Gallery in 2000.

2) California Society of Printmakers group exhibition

Motion: Motion to approve proposed California Society of Printmakers group exhibition for the Arts Commission Gallery in 2000.

3) Chain Reaction group exhibition and pool of first choice artists

Motion: Motion to approve Chain Reaction group exhibition and pool of first choice artists for the Arts Commission Gallery in 2000.

IV. Collections

Debra Lehane

Anza/Carlos Monument Relocation

Discussion of Planning Department's Master Plan review for Encroachment Permit and suggestion for modification to proposed Dolores Street location.

Only one of the following two motions will be moved to the Full Commission:

Motion: Motion to approve Anza monument location centered on the middle doors of the Mission Dolores.

Or

Motion: Motion to approve Anza monument location centered on traffic median between palms.

V. Sunnydale Pump Station Endangered Garden

Jill Manton/Susan Gray/Patricia Johanson, artist

Informational presentation by Patricia Johanson of concept developments for the Sunnydale Pump Station Endangered Garden Project.

VI. Golden Gate Park Pavilion

Jill Manton/Susan Gray

Staff report on selection panel meeting and recommendations.

Motion: Motion to approve the Selection Panel's recommendation of Laurie Reid, Mark Brest van Kempen and Young Kim as semi-finalists for the Golden Gate Pavilion public art project, and to pay each artist an honorarium of $500.00 to develop proposals.

VII. Margaret Hayward Clubhouse
Jill Manton/Regina Almaguer
Staff report on selection panel meeting and recommendations.

Motion: Motion to approve Selection Panel's recommendation of artists (to be named at the meeting) as semi-finalists for the Margaret Hayward Clubhouse public art project, and to pay each artist an honorarium of $250.00 to develop proposals.

VIII. Moscone Expansion
Nina Dunbar
Moscone Expansion Interior Artwork

Motion: Motion to modify Shum, Shu, Gordon LLC's existing contract #CT280PUB4302 to include the continuation of kiln drying services for an additional amount not to exceed $13,000.

IX. Union Square
Nina Dunbar
Review of updated artwork material samples and R.M. Fischer's written response to concerns expressed by the Committee during their January 19, 2000 meeting.

Motion: Motion to accept or reject the final Union Square artwork design.

X. Airport
Susan Pontious
Airport Project Updates.

1) Su-Chen Hung

Motion: Motion to authorize increase of Su-Chen Hung's contract for fabrication and installation of *Welcome* at SFO of an amount not to exceed $10,000 for custom fitting of stainless steel panels to the building support columns.

2) Ann Preston

Motion: Motion to authorize increase of Ann Preston's Fabrication Contract by $11,904 for sales tax on sculpture molds, plaster patching between dome sections, and other construction related costs.

XI. Zoo
Susan Pontious
Discussion of Zoo Proposals by Ned Kahn, Cheryl Riley, Jud Fine and Barbara McCarren.

Staff recommendation to terminate participation by Cheryl Riley on the Zoo project due to her relocation, and to reject Ned Kahn's wind sculpture design and to encourage him to develop other ideas.

Motion: Motion to approve or disapprove final payment on Cheryl Riley's design contract and termination of further participation by Cheryl Riley on the Zoo Project due to her relocation to New York.

Motion: Motion to accept Ned Kahn's wind sculpture design, or to reject the design and encourage him to develop other ideas for an artwork at the Zoo.

XII. Cesar Chavez Overpass
Jill Manton
Staff presentation of the artist's preliminary proposal.

Motion: Motion to approve the preliminary proposal by artist Pepe Ozan for the Cesar Chavez Overpass public art project.

XIII. P.U.C. South East Co-Gen Facility
Jill Manton
Discussion of art enrichment options for the South East Co-Gen Facility.

XIV. Public Art Program Updates
Jill Manton
1) Master Insurance Policy
2) Maintenance Trust

XV. New / Old Business

XVI. Adjournment

ACCESSIBILITY INFORMATION

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(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE AT 554-6171. Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's website at www.ci.sf.ca.us.

Referenced documents are on file and available for public inspection at 25 Van Ness Avenue, Suite 240 during normal office hours. For further information, please contact Michele Liapes, Public Information Officer, 252-2559.

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Public comment in regard to specific items will be taken before or during consideration of the item.

Agenda

I. **Consent Calendar**
   A. Motion to approve final payment to Nobuho Nagasawa for the Islais Creek Artwork conceptual design contract.
   B. Motion to modify the contract with Genevieve Baird for the Buddha project by increasing the contract by $26,000 to cover the cost of the interior stainless steel armature.
   C. Motion to approve six original designs by artist Amy Ellingson for the 2000 Market Street Art in Transit Program Kiosk Poster Series.
   D. Motion to authorize a preliminary payment to Levy Design Partners of $5,000 for consultation services and preparation of construction drawings for the Third Street Light Rail Program art enrichment projects.
   E. Motion to rescind Resolution #0110-00-019, which authorized the Director of Cultural Affairs to enter into contract with artist Ken Smith for Consultation on Design Development for the track bed paving design for the Third Street Light Rail Project in an amount not to exceed $5,000 for Artist Fee and up to $2,000 for project related expenses, not to exceed a total of $7,000.
   F. Motion to authorize direct payment to Ken Smith of an amount not to

exceed $5,000 for consultation expenses associated with the development of the Third Street Light Rail track way paving design.

G. Motion to authorize a competitive selection process for a Youth Program Coordinator for the Third Street Light Rail Project, and a selection panel pool to include Regina Mouton, Julia Marshall, Eduardo Pineda, Ray Beldner, Emily Keeler, Gregory Gavin, Sheila Bergman, Dorris Vincent, Ann Wettrich, Chris Andrews, Horace Washington and Nobuho Nagasawa.

H. Motion to authorize payment to Thomas-Swan Sign Co. of an amount not to exceed $7,000 for the fabrication and installation of 28 artist identification plaques for the MUNI keystop art panels.

I. Motion to extend Mildred Howard's Contract #CP288PUB1313H for Final Design and Purchase of Saxophones for "Salt Peanuts," an artwork at the San Francisco International Airport to June 30, 2000.

J. Motion to authorize payment of $3,585 to Superior Supermarket Services for cleaning of the colored paving promenade at the Endangered Garden Environmental Art Project.

K. Motion to authorize payment of $1,250 to Brian Lease for landscape maintenance services at the Endangered Garden Environmental Art Project.

L. Motion to authorize extension of the existing contract CT# CT2840004 with Ik-Joong Kang for an artwork at the San Francisco International Airport through January 1, 2001.

M. Motion to disapprove the exterior Garden Mural Project proposed by Arts Connection, created by School for the Arts students and lead artist Norita Gonzalez for the Oceanview Recreation Center.
Explanatory Document: Staff report to follow.

N. Motion to approve a series of four exterior murals proposed for the Southeast Community Facility and funded by Neighborhood Beautification, created by artist Heidi Hardin working with youth from the community to be completed in June.

O. Motion to approve the revised proposal for additions to the Women's Building Mural, to be completed by Maestrapeace muralist artists including Juana Alicia and Susan Cervantes, funded by Neighborhood Beautification.

II. Gallery

Rupert Jenkins

Staff report and presentation of proposed exhibitions.

A. Paper, Rock, Scissors Exhibition curated by Cheryl Coon.

Motion: Motion to approve proposed *Paper, Rock, Scissors* exhibition curated by Cheryl Coon for the Arts Commission Gallery in 2000.

B. Jess exhibition curated by Harrell Fletcher.

Motion: Motion to approve proposed *Jess* exhibition curated by Harrell Fletcher for the Arts Commission Gallery in 2000.

III. **Collections**
Debra Lehane
Update on Collections Activities.

IV. **Moscone**
Regina Almaguer
Project Update.

Motion: Motion to approve the design ("Scheme A"), submitted by Mark Sabatino, for the placement and installation of the sculpture *Three Dancing Figures* by Keith Haring, to be sited at Third and Howard Streets as part of the Moscone Center Expansion Project.

Motion: Motion to modify the Estate of Keith Haring Contract # CT208PUB4310 to include additional work required for the design and installation of *Three Dancing Figures* for an amount not to exceed $10,000, for a total contract amount of $235,000.

V. **Union Square**
Nina Dunbar
Report on Artists' response to Commissioner Roth's question regarding the artwork lighting.

Motion: Motion to approve extension of R.M. Fischer's design contract for the Union Square Public Art project through June 30, 2000.

VI. **Islais Creek**
Nina Dunbar
Staff progress report.

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Nobuho Nagasawa for design development and construction documents for a work of art for Muni's new Islais Creek Maintenance Facility for an amount not to exceed (*amount to be provided at meeting*).

VII. **Central Pump Station**
Nina Dunbar
Staff report on a new art project opportunity at the Central Pump Station.

Motion: Motion to approve the project parameters proposed by staff for the Central Pump Station Public Art Project.

VIII. **Zoo**
Susan Pontious
A. Jud Fine and Barbara McCarren.
Proposal review.

Motion: Motion to approve the proposal by Jud Fine and Barbara McCarren San Francisco Zoo Public Art Project.

B. Ned Kahn.
New proposal review.

Motion: Motion to approve the new proposal by Ned Kahn for the San Francisco Zoo Public Art Project.

IX. **Airport**
Susan Pontious
Project Update.

X. **Department of Building Inspection Annex**
Jill Manton
Staff report.

Motion: Motion to authorize an art enrichment allocation of 1.75%, equal to approximately $70,000, for the Department of Building Inspection (DBI) Annex; and for use of funds up to $25,000 for two dimensional artwork purchase for the building interior, with the balance to be expended for public art projects at sites other than the DBI building, as presented by staff to the Visual Arts Committee for Arts Commission approval at a future date.

XI. **700 Pennsylvania Avenue**
Jill Manton
Staff report.

Motion: Motion to authorize modification of the existing contract CT#288PUB1312 with Robert Catalusci to increase it by a total amount of $15,000 for additional artist design services at the 700 Pennsylvania Street Muni Project.

XII. **Juvenile Hall Art Enrichment**
Jill Manton
Progress report.

XIII. **Muni K Line Project**
Jill Manton
Preliminary discussion regarding possible art program opportunities with the Muni K Line Project.

XIV. **New Business**

XV. **Old Business**

XVI. **Adjournment**

March 10, 2000

San Francisco Arts Commission Public Meetings

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Wednesday, April 19, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Agenda

I. **Consent Calendar**

A. Motion to approve purchase of signage plaques designed in compliance with the Arts Commission's General Programmatic Access Guidelines for the Richmond Recreation Center, the Tenderloin Police Station and the Oceanview Public Library, for an amount not to exceed $4,000.

B. Motion to approve purchase of audio equipment for implementation of the audio component of the Art's Commission's General Programmatic Access Guidelines for an amount not to exceed $1,500.00.

C. Motion to accept with gratitude a donation of $50,000.00 from the Ford Motor Company Fund for the restoration of the Fountain of the Tortoises in Huntington Park.

D. Motion to accept with gratitude a donation of $10,000.00 from the Webby's Award for the restoration of the Fountain of the Tortoises in Huntington Park.

E. Motion to accept into the Civic Art Collection a bronze plaque, placed adjacent to the Amundsen monument at 1000 Great Highway that explains Roald Amundsen's historic connection to San Francisco.

F. Motion to approve the loan of the painting 18th Street Downgrade by Wayne Thiebaud from the San Francisco International Airport to the exhibition Wayne Thiebaud Retrospective organized by the Fine Arts Museums of San Francisco from May 2000 through Summer 2001.

G. Motion to approve an increase in the contract for SOH & Associates CT280COL3501 in the amount of $3,918.00, modifying the total original contract amount to $105,741.00.

H. Motion to accept with gratitude a gift of six black and white photographs from artist Elliot Linwood titled *Stairwell, Pyramid, Kilt, TPYE, Termini*,(each measuring 4' x 3') and *Desent* (measuring 20 x 24 ") valued at $9,000.00.

I. Motion to accept with gratitude a gift of framing from Fast Frames of the Elliot Linwood photographs valued at *(amount to be provided at the meeting).*

J. Motion to approve the clay maquette of the bronze commemorative plaque of Morris Bernstein for the San Francisco International Airport by artist Eugene Daub.

K. Motion to approve the return of a maquette by Hung Liu for the Moscone Center piece titled *Map No. 33.*

L. Motion to authorize payment to Sarver Construction for an amount not to exceed $1,500 for repair of the South Embarcadero Skateblocks on the Promenade Ribbon Sculpture.

M. Motion to authorize payment to Brian Lease of an amount not to exceed $ 2,000 for work on Butterfly Meadow/ Endangered Garden at the Sunnydale Pump Station Public Art Project.

N. Motion to authorize a payment not to exceed $1,500 to David Baal for design and printing costs for an announcement for Market Street Art in Transit Kiosk Poster Series for the Fall and Winter of 2000/01.

O. Motion to authorize a competition for the Market Street Art in Transit Kiosk Poster Series for 2001, to approve a panel pool to include Rene Garcia, John Leanos, Stanley Chan, Amy Ellingson, Margaret Kilgallen, Chris Komater, and Harrell Fletcher, and to approve an honorarium payment to each panelist in the amount of $65 for half day to $125 for a full day.

P. Motion to pay an honorarium of $65 to each of approximately 6 to 8 non-City staff members of the Third Street Light Rail Project Youth Arts Program Advisory Committee for a half day meeting in early May to discuss and plan the Youth Arts Program.

Q. Motion to authorize an increase in the Artist Expenses budget of an amount not to exceed $2,500 for a total Artist Expense budget not to exceed $57,425, for

artist Mildred Howard's Fabrication, Transport and Installation Contract #CT289PUB4327, for additional testing required for a new attachment system required for the relocation of "Salty Peanuts," an artwork installed at the San Francisco International Airport.

R. Motion to close out Leonard Hunter's Contract #CM2860112B for Installation and Maintenance of Works of Art for MUNI boarding platforms on 19th Avenue at Winston and at Holloway, with the Artist's agreement, and to request that MUNI transfer the remaining $4,600 from the contract into a Direct Charge Authorization for upgrading and repairing the video artwork by Jim Campbell, the sizzling MUNI sign, and other art elements on the platforms.

S. Motion to approve final payment of $1,000. to Vito Acconci on contract #ENAR000041, for installation of electrical connections for artwork at SFO.

T. Motion to approve the revised mural design proposed by Christmas in April and artist Eric Norberg for the Caheed Inc Family Support Center located at 1030 Oakdale Avenue, funded by Neighborhood Beautification.

U. Motion to approve the revised mural design proposed by Christmas in April and artist Peter Collins for Brooks Park, at the corner of Shields Street and Ramsell Avenue, funded by Neighborhood Beautification.

V. Motion to approve the mural proposed by the Benjamin Franklin Middle School and artist Olga Yulikova, working with youth, for the Western Addition Library, 1550 Scott Street.

W. Motion to approve the revised bicycle rack design proposed by John Ricker and Peaceful Streets for the Mission Park Playground.

X. Motion to approve the revised art project *Bayview Sculpture Garden* proposed by artists Richard Kamler and Pamela Blotner for the Joseph Lee Recreation Center, Bayview Hunters Point, funded by Potrero Nuevo.

Y. Motion to approve payment of $4,000 to Martin Venezky from Appetite Design for design of poster for Harvey Milk Memorial Plaza Competition.

II. **Gallery**
Rupert Jenkins
Staff report.

III. **Margaret Hayward Playground**
Jill Manton and Regina Almaguer
Staff report on the selection panel meeting.

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Ruth O'Day for an amount not to exceed $7,000 for the Margaret Hayward Playground Public Art Project.

IV. **Visitation Valley Recreation Center**
Jill Manton and Nina Dunbar
Discussion of proposed program for a new art enrichment project.

Motion: Motion to authorize staff to proceed with the proposed program parameters, panel development and artist recruitment for the Visitacion Valley Recreation Center.

V. **Richmond Recreation Center**
Jill Manton
Staff report.

Motion: Motion to approve payment in the amount of $11,000 to artisan stone carver Christopher Stinehour for hand-carving and/or sandblasting 3 poems into the sidewalk adjacent to, and the lobby floor of, the Richmond Recreation Center to implement the complete design concept originally proposed by project artist Seyed Alavi.

VI. **Moscone Expansion**
Jill Manton
Staff report.

Motion: Motion to authorize the Director of Cultural Affairs to enter into agreement with Diller and Scofidio for an amount not to exceed $88,000 for start up work on audio visual program, development of computer program for LED system and initial development of LED text for building interior.

VII. **Golden Gate Park Pavilion**
Jill Manton and Susan Gray
Staff report on the final selection panel meeting.

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract in the amount of $7,000 with Mark Brest Van Kempen for design, fabrication and installation of art work for the Golden Gate Park West End Pavilion.

VIII. **Juvenile Hall**
Jill Manton and Susan Gray
Staff report on the selection panel meeting.

Motion: Motion to accept the selection panel's recommendation regarding the following finalist teams (to be named at the meeting) and authorization to make an honorarium payment of $250 per team for interview preparation for the Juvenile Hall Replacement Project.

IX. **Mark DiSuvero Sculpture Installation /Legion of Honor**
Jill Manton
Staff report.

Motion: Motion to endorse the installation of the Mark DiSuvero sculpture installation in the San Francisco Fine Arts Museums-Legion of Honor parking lot.

X. **Collections**
Debra Lehane
A. Anza/Carlos relocation project update.
B. Buddha project update.
C. Amundsen Plaque dedication.

XI. **Central Pump Station**
Nina Dunbar
Staff report on a new art project opportunity at the Central Pump Station.

Motion: Motion to approve the project parameters proposed by staff and to authorize staff to proceed with panel development and community notification.

XII. **Fillmore Street Bridge**
Jill Manton and Nina Dunbar
Status report on development and progress of art enrichment project for Fillmore Street Bridge.

XIII. **Third Street Light Rail**
Judy Moran
Presentation of additional and revised design proposals submitted by the three Third Street Light Rail Artist Teams.

Motion: Motion to approve a new design for a special marquee attachment for the 20th Street Station, and revised designs for paving insets for the 4th and King and 20th Street, by the Mission Bay Artist Team, Art Rail Ltd for the Third Street Light Rail Project in the Mission Bay/Central Waterfront neighborhood.

Motion: Motion to approve new designs for streetscape seating in the Bayview Commercial Core, and a revised design for bird paving insets for the Revere platform, by the Bayview Artist Team of Horace Washington, Frederick Hayes, and JoeSam, for the Third Street Light Rail Project in the Bayview/Hunters Point neighborhood .

Motion: Motion to approve a revised design for the film paving insets on the Intermodal platform, by the Visitacion Valley Artist Team of Nobuho Nagasawa and Anita Margrill, for the Third Street Light Rail Project in the Visitacion Valley/Little Hollywood neighborhood.

XIV. **Airport**
Susan Pontious
Airport Project Updates.
Explanatory Document: Artist Proposal for *On the Air.*

Motion: Motion to approve Addendum to Arts Commission Gift Policies Relative to Proposed Gifts for Display at San Francisco International Airport.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Lewis deSoto for $23,000 to provide design development services for his *On the Air*, a sound installation at San Francisco International Airport.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an Agreement with McCracken and McCracken for up to $14,700 to fabricate and install identification signage for artworks at the Airport.

XV. **Zoo**
Susan Pontious
Zoo Project Updates.

Motion: Motion to approve Jud Fine and Barbara McCarren's conceptual proposal for San Francisco Zoo.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Jud Fine and Barbara McCarren for up to $36,000 for Design through Construction Documents for the San Francisco Zoo.

Motion: Motion to authorize increase Ned Kahn's of conceptual design contract by $3,000 for continued design services for art enrichment at the San Francisco Zoo.

XVI. **Harvey Milk Memorial Design Competition**
Rich Newirth
Staff report on Harvey Milk Memorial Design Competition.

XVII. **New Business**

XVIII. **Old Business**

XIX. **Adjournment**

4/13/00

[ACCESSIBILITY INFORMATION | Visual Arts Committee Index | Meetings Index]

San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

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(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the

public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, May 17, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

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AGENDA

I. **Consent Calendar**

A. Motion to authorize payment to the Artist Team of Nobuho Nagasawa and Anita Margrill for reimbursable travel expenses incurred during the design development of artwork for the MUNI Third Street Light Rail Metro East Vehicle Maintenance and Operations Facility in an amount not to exceed $3,000.

B. Motion to conduct a hiring process for a Youth Arts Program Coordinator, a temporary part-time position for a period of up to one year, to begin in August, 2000, to be paid at the rate of $30 per hour, to facilitate the Third Street Light Rail Youth Arts Program that will result in the creation of approximately 40 different porcelain enamel platform windscreen art panels designed by youth residing in neighborhoods adjacent to the to-be-constructed MUNI Third Street Light Rail Line.

C. Motion to authorize payment in the amount of $5,000 to artist Mary Fuller for the repair of damaged existing stone sculptures by Mary Fuller in Portsmouth Square.

D. Motion to approve final payment to Shum, Shu, Gordon, LLC for an amount of $5,049.44 for completion of artwork development services for the Moscone Expansion Interior Artwork Project.

E. Motion to authorize the Director of Cultural Affairs to enter into contract with

Rainbow Waterproofing & Restoration Company for the restoration of the Fountain of the Tortoises in Huntington Park for an amount not to exceed $175,000.

F. Motion to approve the proposed mural by Johanna Poethig and SOMARTS-Mural Resource Center for the St. Joseph's Village Emergency Housing, 220-10th and Howard Streets; funded by Neighborhood Beautification.

G. Motion to approve the proposed mural by Susan Cervantes, Precita Eyes Muralists for the Recreation Center for the Handicapped, 207 Skyline Blvd.; funded by Christmas in April and Neighborhood Beautification.

II. **Gallery**
Rupert Jenkins
Staff report.

Motion: Motion to approve addition of the following artists to the Chain Reaction exhibition: (*names to be provided at meeting*).

III. **Collections**
Debra Lehane
Airport Art Collections report.

Motion: Motion to accept the offer of $500. from the artist Lenore Chinn to purchase back her painting "Los Indios of Mexico".

IV. **Historic and Interpretive Signage Project-King Street**
Jill Manton

Motion: Motion to approve new plaque and pylon installation plan for the Historic and Interpretive Signage Project on King Street, as proposed by Catellus for Mission Bay N2 plan.

V. **Mid-Embarcadero**
Jill Manton and Susan Gray
Staff report

Motion: Motion to enter in an agreement with Fireform for up to $5,000 for repair of chipping and skateboard damage to Embarcadero Historic and Interpretive Signage Pylons.

VI. **Juvenile Hall**
Jill Manton and Susan Gray
Staff report on the selection panel meeting.

Motion: Motion to accept the selection panel's recommendation regarding the five finalist teams and approval to enter into a preliminary design contract in the amount of $15,000. with (*name to be provided at meeting*) for the Juvenile Hall Replacement Project.

VII. **Third Street Light Rail**
Judy Moran and Jill Manton
Explanatory document: Discussion of standard sculptural marquee attachment issues.

Motion: Motion to approve the proposed plan to have the Visitacion Valley Artist Team develop a proposal for a standard marquee for the 18 standard platforms throughout the Third Street Light Rail line.

Motion: Motion to approve two preliminary designs by the Bayview/Hunters Point Artist Team for modified, more modest marquee attachments by the two moderate stations in Bayview, on the Kirkwood/La Salle and Revere/Shafter platforms.

Motion: A motion to approve the preliminary design by the Visitacion Valley/Little Hollywood Artist Team for the moderate stations in Visitacion Valley/Little Hollywood on the Arleta and Intermodal platforms.

Motion: Motion to increase the scope of work and reimbursable project expense budget for the Final Design for the Artwork for the Third Street Light Rail Project Contract #CP280PUB4313C for the Mission Bay/Potrero Hill/Central Waterfront Artist Team of Art Rail Ltd. to include additional architectural and structural engineering work associated with the development of preliminary construction documents for a total reimbursable project expense amount not to exceed $30,000 for a total contract amount not to exceed $47,000.

VIII. **Visitation Valley Recreation Center**
Jill Manton and Nina Dunbar
New project report.

Motion: Motion to authorize staff to proceed with panel development and artist recruitment for a limited invitational competition for the Visitacion Valley Recreation Center.

IX. **Pepe Ozan/Cesar Chavez Bicycle Overpass Project**
Jill Manton
Review of Revised Design Proposal and Material Sample.

X. **Airport**
Susan Pontious
Discussion of plan to hire publicity consultant for opening of the Airport.

XI. **New Business**

XII. **Old Business**

XIII. **Adjournment**

5/11/00

[ACCESSIBILITY INFORMATION | Visual Arts Committee Index | Meetings Index]

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, May 17th, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Ralph Guggenheim, Chair; Dede Wilsey, Dugald Stermer. Absent: Stanlee Gatti, Denise Roth

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:10 p.m.

I. **Consent Calendar**
Motion: Motion to move the following consent calendar items
Moved: Stermer/Wilsey
   A. Motion to authorize payment to the Artist Team of Nobuho Nagasawa and Anita Margrill for reimbursable travel expenses incurred during the design development of artwork for the MUNI Third Street Light Rail Metro East Vehicle Maintenance and Operations Facility in an amount not to exceed $3,000.

   2. Motion to conduct a hiring process for a Youth Arts Program Coordinator, a temporary part-time position for a period of up to one year, to begin in August, 2000, to be paid at the rate of $30 per hour, to facilitate the Third Street Light

Rail Youth Arts Program that will result in the creation of approximately 40 different porcelain enamel platform windscreen art panels designed by youth residing in neighborhoods adjacent to the to-be-constructed MUNI Third Street Light Rail Line.

3. Motion to authorize payment in the amount of $5,000 to artist Mary Fuller for the repair of damaged existing stone sculptures by Mary Fuller in Portsmouth Square.

4. Motion to approve final payment to Shum, Shu, Gordon, LLC for an amount of $5,049.44 for completion of artwork development services for the Moscone Expansion Interior Artwork Project.

5. Motion to authorize the Director of Cultural Affairs to enter into contract with Rainbow Waterproofing & Restoration Company for the restoration of the Fountain of the Tortoises in Huntington Park for an amount not to exceed $175,000.

6. Motion to approve the proposed mural by Johanna Poethig and SOMARTS-Mural Resource Center for the St. Joseph's Village Emergency Housing, 220-10th and Howard Streets; funded by Neighborhood Beautification.

7. Motion to approve the proposed mural by Susan Cervantes, Precita Eyes Muralists for the Recreation Center for the Handicapped, 207 Skyline Blvd.; funded by Christmas in April and Neighborhood Beautification.

2. **Gallery**
Gallery Director Rupert Jenkins reported that he was prepared to add the names of the additional artists to the pool for the Chain Reaction show of artwork by museum preparators, and presented slides of work by the additional artists. Mr. Jenkins explained to the commissioners that within the 'chain' there was an visual link between the work of the artists, but that the exhibit would be more about the artist community represented.

Motion: Motion to approve the following artists for the Chain Reaction exhibition: Lynne Cooney, Tim Jag, Steven Pon, Timothy Taylor, Vincent Avalos, Donna Bowman, Steve Briscoe, Lisa Carrol, Scott Corales, Seumas Coutts, Laurel Hunter, Chris Johanson, Ernest Jolly, Melanie Klein, Reuben Lorch-Miller, Joe Park, Jeff Richards, Cherith Rose.

Mr. Jenkins also reported that he was interviewing for the Gallery Assistant position to replace Cheryl Coon.

3. **Collections**
Civic Art Collections Director Debra Lehane provided brief updates on various projects. Ms. Lehane reported that the Golden Gate Park Buddha sculpture restoration would be completed by the end of June, that the Tortoise sculpture in Huntington Park would be the next project, as Recreation and Park had requested that the restoration be completed by November, and that the Bear sculpture had been returned to Marini Plaza in North Beach.
Ms. Lehane subsequently reported that in accordance with the Airport Art Collections

Assessment report, staff are recommending the resale of "Los Indios of Mexico" to the artist Lenore Chinn. She explained to the Commissioners that travelers had objected to the image depicted in the painting, which was purchased in 1978, despite the attractive execution of the work. Ms. Lehane further reported that the painting had been consigned to Butterfield and Butterfield, the San Francisco-based auction house, but had not sold at auction. She explained that the artist was concerned about the disposition of the painting and had offered to buy it back from the Arts Commission for $500.00

Commissioner Wilsey stated that the offer seemed fair, under the circumstances, and the other commissioners agreed.

Motion: Motion to accept the offer of $500. from the artist Lenore Chinn to purchase back her painting "Los Indios of Mexico".
Moved: Wilsey/Stermer

4. **Historic and Interpretive Signage Project-King Street**
Public Art Program Director Jill Manton reported that the Catellus Corporation would have to remove bronze plaques and two pylons from the King Street section of the Embarcadero Historic and Interpretive Signage Project, which spans 2-1/2 miles, to complete construction work related to Mission Bay development. Ms. Manton introduced the Commissioners to Amy Coburn, Vice President for Catellus, and explained that Catellus would take responsibility for any damage incurred during removal and reinstallation. She further commented that the reinstallation plan presented to the Arts Commission would be more handsome and elegant than the original, thus working to the project's advantage.

In response to questions from Commissioners Guggenheim and Stermer, Ms. Manton explained that the designs for all of the plaques are stored on disk, should any need to be replaced and re-fabricated. Catellus has agreed to compensate the artist Michael Manwaring for his design services and supervision of the process. She further commented that the Arts Commission will also have the authority to inspect the plaques upon removal and to assess their condition.

Commissioner Stermer stated that he felt the project would work with the artist supervising.

Ms. Coburn reported that she had received mixed reports as to whether the plaques can be removed without damage. She confirmed that Catellus is prepared to replace plaques where necessary.

Motion: Motion to approve new plaque and pylon installation plan for the Historic and Interpretive Signage Project on King Street, as proposed by Catellus for Mission Bay N2 Plan.
Moved: Stermer/Wilsey

5. **Mid-Embarcadero**
Ms. Manton reported that due to the time demands placed on staff for ongoing supervision and inspections of the Embarcadero Historic and Interpretive Signage Pylons, she has proposed contracting with Fireform to conduct inspections and perform on the spot repairs to the damaged pylons as necessary. She explained to the

Commissioners that chipping of the porcelain enamel degrades the integrity of the pylons, potentially allowing rust to set in leading to further problems. She reminded the Commissioners that there are sufficient DPW maintenance funds to cover the cost of the expense.

Ms. Manton also invited the Commissioners to attend the DPW dedication ceremony for the Mid Embarcadero to be held in June, and informed them that they should be receiving invitations in the mail shortly.

Motion: Motion to enter in an agreement with Fireform for up to $5,000 for repair of chipping and skateboard damage to Embarcadero Historic and Interpretive Signage Pylons.
Moved: Stermer/Wilsey

6. **Juvenile Hall**
Ms. Manton provided a staff report on the final selection panel meeting for the Juvenile Hall Replacement Project. Panelists selected the artist team of Johanna Poethig, Julio Morales and Zane Vella. Ms. Manton stated that the team would be very capable while contributing diverse approaches to the project. Ms. Poethig has extensive experience with public commissions involving work with special populations such as the Mental Health Facility, and in providing a meaningful experience to the art project participants. Mr. Morales is Director of Code 33 in Oakland, which fosters engagement and interaction between youth and the police. Mr. Vella previously designed and built exhibits for the Exploratorium, and was the principal designer of the Zeum Recording Lab. Ms. Manton reported that the team received a very high score from the panel.

Commissioner Stermer, who sat on the panel, was very pleased with the selection, although he was disappointed that the team which placed second, and artist Ruth O'Day, who applied as an individual, could not also be selected.

Motion: Motion to accept the selection panel's recommendation regarding the five finalist teams and approval to enter into a preliminary design contract in the amount of $15,000. with the Artist Team of Johanna Poethig, Julio Morales and Zane Vella, for the Juvenile Hall Replacement Project.
Moved: Wilsey/Stermer

7. **Third Street Light Rail**
Project Manager Judy Moran reported on progress to select a standard sculptural marquee attachment for the Third Street Light Rail Project. Ms. Moran explained that the issue is still unresolved, and reminded the Commissioners that Muni wanted a standard marquee for all the designated "standard" stations, while Arts Commission staff felt that the purpose of selecting three artist teams was to achieve three distinct designs for each of the neighborhoods served by the transit line. She commented that the Mission Bay Team's design proposals for a standard marquee did not work the the other team's aesthetics. Ms. Moran referred the Commissioners to her staff report, and proposed that the Visitacion Valley/Little Hollywood team be asked to design a modest standard marquee attachment that could be used at all the standard stations along the system.

In response to a question from Commissioner Guggenheim, Ms. Moran explained that

only the Mission Bay team marquee designs would be kinetic, but that the three Visitacion Valley/Little Hollywood team-designed stations would hopefully be illuminated.

Commissioner Stermer stated that the illuminated marquees could be very handsome, and suggested that the artist team develop a variation on that design, rather than an entirely new design, for all the standard stations.

Ms. Moran concurred with Commissioner Stermer, and informed him that staff have not been guaranteed electrical access for the marquees, as Muni staff had originally proposed a flashing light for the top of each marquee, but now question whether ongoing replacement of light bulbs would be possible.

Motion: Motion to approve the proposed plan to have the Visitacion Valley Artist Team develop a proposal for a standard marquee for the 18 standard platforms throughout the Third Street Light Rail line.
Moved: Stermer/Wilsey

Ms. Moran explained that the Bayview/Hunters Point artist team marquee design for the two moderate stations in Bayview would consist of a single, hollow circular element.

Motion: Motion to approve two preliminary designs by the Bayview/Hunters Point Artist Team for modified, more modest marquee attachments by the two moderate stations in Bayview, on the Kirkwood/La Salle and Revere/Shafter platforms.
Moved: Wilsey/Stermer

Motion: A motion to approve the preliminary design by the Visitacion Valley/Little Hollywood Artist Team for the moderate stations in Visitacion Valley/Little Hollywood on the Arleta and Intermodal platforms.
Moved: Stermer/Wilsey

Ms. Moran explained to the Commissioners that the last motion would allow the Mission Bay Artist Team to subcontract architect Toby Levy for services related to their Third Street Light Rail artwork designs.

Motion: Motion to increase the scope of work and reimbursable project expense budget for the Final Design for the Artwork for the Third Street Light Rail Project Contract #CP280PUB4313C for the Mission Bay/Potrero Hill/Central Waterfront Artist Team of Art Rail Ltd. to include additional architectural and structural engineering work associated with the development of preliminary construction documents for a total reimbursable project expense amount not to exceed $30,000 for a total contract amount not to exceed $47,000.
Moved: Wilsey/Stermer

8. **Visitation Valley Recreation Center**
Ms. Manton provided a new project report for a new DPW facility. The Art Enrichment for the project is limited to $14,000. After subtracting administrative fees and artist proposal costs, the art budget will be $10,000. Ms. Manton suggested a limited invitation competition, as is standard for such small projects, and call to metal artists to design a pair of gates. The budget will cover the cost of design and

fabrication, but the general contractor on the project will install the finished work.

Commissioner Stermer stated that he thought this would make a nice project.

Commissioner Guggenheim suggested artist Lucia Eames for the project.

Ms. Dunbar informed the Commissioners that she would be contacting artists, and is also considering jewelers for the project.

Motion: Motion to authorize staff to proceed with panel development and artist recruitment for a limited invitational competition for the Visitacion Valley Recreation Center.
Moved: Stermer/Wilsey

9. **Pepe Ozan/Cesar Chavez Bicycle Overpass Project**
Ms. Manton reported that she met with the division chiefs for Caltrans, who are very supportive of the proposed art project for the Cesar Chavez Overpass, although they have requested that liability for injuries caused as a result of the artwork will rest with the city. Ms. Manton informed the Commissioners that the artist is currently revising his design to address these concerns, and that she would bring the revised proposal to the next meeting.

10. **Airport**
Project Manager Susan Pontious informed the Commissioners that the opening of the new terminal at the Airport is scheduled for September, when the general public will be invited to view the artwork as part of an 'open studios' event, and that the artists are also interested in participating. She explained that staff would like to hire a publicity consultant for to help coordinate and promote the artwork in conjunction with the opening, and that staff are currently researching and beginning to interview potential public relations specialists.

Ms. Manton emphasized that staff feel they should focus their energies on project management, and that it would be more appropriate and advantageous to work with specialists who have expertise in this field. Staff and Commissioners discussed the importance of taking this opportunity to promote the Arts Commission as a whole, and the Commissioners concurred with staff intentions. Ms. Pontious promised to provide an update at the next meeting.

11. **New Business**

12. **Old Business**
Ms. Pontious presented studies for a revised proposal by artist Ik Joon Kang for the Airport, and explained to Commissioners that after visiting the site, the artist had determined that the background image for his work should be softer to respond to the rigidity of the building surroundings. The revised proposal includes human figures in a sea or landscape.

The Commissioners agreed that the addition of the human figures and visual imagery suggestive of waves did not strengthen the artwork, that it was too complicated, lacked subtlety and thus competed with the primary images in the overall artwork composition.

Ms. Pontious concurred with the Commissioners comments, and added that she also thought it was difficult to visualize the revised proposal without an actual mockup. She stated that she would speak to the artist and return to the Commissioners with an update for review in the following month.

13. **Adjournment**

As there was no further business, the meeting was adjourned at 4:20 p.m.

Submitted by Kristen Zaremba, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs

7/5/00

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VISUAL ARTS COMMITTEE

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JUN 21 2000
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PUBLIC LIBRARY

Wednesday, June 21, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

AGENDA

I. **Consent Calendar**
   A. Motion to approve six original poster designs by artist Rene Garciá & John Leaños for the 2000 Market Street Art in Transit Program Kiosk Poster Series.
   B. Motion to approve six original poster designs by Art Span's Inner City Public Art Projects for Youth for the 2000 Market Street Art in Transit Program Kiosk Poster Series.
   C. Motion to rescind Resolution No. 0501-00-189 to authorize an increase in the Artist Expenses budget for additional testing required for a new attachment system required for the relocation of "Salty Peanuts" for an amount not to exceed $2,500 for a total Artist Expense budget not to exceed $57,425, for artist Mildred Howard's Fabrication, Transport and Installation Contract #CT289PUB4327 for an artwork installed at the San Francisco International Airport.
   D. Motion to approve a change in site for Anders Barth's work in progress for the Tenderloin Task Force facility, *First Person Plural*, from the Eddy Street façade of the building to the Jones Street Façade.
   E. Motion to authorize up to $2,500 in reimbursable expenses to Group 4 Public Outreach Firm representatives (David Schnee, Mitch Thompson and Carolyn Stone).

II. **Gallery**
   Rupert Jenkins
   Staff report.

III. **Collections**
Debra Lehane

A. Report on relocation of Juan Bautista de Anza and King Carlos III statues.

B. Report on proposed gift to the city of the sculpture of O'Shaugnessy.

Motion: Motion to accept with gratitude the gift to the city of the sculpture of O'Shaugnessy.

C. Discussion concerning the Pool of Enchantment, Golden Gate Park and the Fine Arts Proposal to relocate the work.

IV. **Airport**
Susan Pontious
Update on various Airport Projects and discussion of possible purchase of *Yin Yang* by Robert Arneson for the Airport.

Motion: Motion to approve Ik-Joong Kang's revised artwork proposal for the San Francisco International Airport

Motion: Motion to approve the TriPyramid mock up for the Vito Acconci artwork at the San Francisco International Airport.

Motion: Motion to authorize a direct payment to Rocket Science for work related to miscellaneous artworks for an amount not to exceed $6,400.

Motion: Motion to approve a budget of $60,000 for public relations, printing and opening event costs for artwork at the San Francisco International Airport.

V. **Zoo**
Susan Pontious

Motion: Motion to approve the revised proposal by Ned Kahn for the San Francisco Zoo.

VI. **Pepe Ozan/Cesar Chavez Bicycle Overpass Project**
Jill Manton

Motion: Motion to approve artist Pepe Ozan's revised design for the Cesar Chavez Bicycle Overpass Project.

VII. **Randall Museum**
Jill Manton
Presentation of preliminary art enrichment program for the Randall Museum.

Motion: Motion to approve proposed preliminary art enrichment program for the Randall Museum.

VIII. **Embarcadero Ribbon Sculpture**
Jill Manton
Discussion of proposed changes.

IX. **Tenderloin Task Force - Interior Art Project**
Jill Manton and Kristen Zaremba
Staff report on development and selection of a series of drawings by former Tenderloin resident Ira Watkins.

Motion: Motion to approve staff recommendation to accept five pastel drawings by Ira Watkins titled, "Tenderloin Suite," into the Civic Art Collection and to approve up to $1,500 to frame the drawings.

X. **Central Pump Station**
Jill Manton
Report on recent community meeting to solicit ideas for public art at the Central Pump Station site on Sloat Boulevard at 23rd Avenue.

Motion: Motion to direct staff to work with Public Utilities Commission to reallocate these funds to another P.U.C. site or facility to be named at a future meeting.

XI. **New Business**

XII. **Old Business**

XIII. **Adjournment**

6/15/00

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

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Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

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In order to assist the city's efforts to accommodate individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American Sign Language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact **Liz Lerma** in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

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Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact **Donna Hall:** By mail to Clerk of the Board of Supervisors , 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco 94102; by phone at (415) 554-7724; by fax at (415) 554-5163; or by email at Donna_Hall@ci.sf.ca.us. Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Ms. Hall or on the City's website, www.ci.sf.ca.us.

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, June 21st, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Ralph Guggenheim, Chair; Dede Wilsey, Dugald Stermer. Absent: Stanlee Gatti, Denise Roth.

Staff Present
Richard Newirth, Director of Cultural Affairs; Rupert Jenkins, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba; Ariel Jacobson.

Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:10 p.m.

I. **Consent Calendar**
Motion: Motion to move the following consent calendar items
Moved: Stermer/Wilsey

The following motion was removed from the consent calendar for discussion under item IV.

A. Motion to approve six original poster designs by artist Rene Garcia & John Leaños for the 2000 Market Street Art in Transit Program Kiosk Poster Series.

2. Motion to approve six original poster designs by Art Span's Inner City Public Art Projects for Youth for the 2000 Market Street Art in Transit Program Kiosk Poster Series.

3. Motion to rescind Resolution No. 0501-00-189 to authorize an increase in the Artist Expenses budget for additional testing required for a new attachment system required for the relocation of "Salty Peanuts" for an amount not to exceed $2,500 for a total Artist Expense budget not to exceed $57,425, for artist Mildred Howard's Fabrication, Transport and Installation Contract #CT289PUB4327 for an artwork installed at the San Francisco International Airport.
4. Motion to approve a change in site for Anders Barth's work in progress for the Tenderloin Task Force facility, *First Person Plural*, from the Eddy Street façade of the building to the Jones Street Façade.
5. Motion to authorize up to $2,500 in reimbursable expenses to Group 4 Public Outreach Firm representatives (David Schnee, Mitch Thompson and Carolyn Stone).

2. **Gallery**
Director of Cultural Affairs Richard Newirth reported that Gallery Director Rupert Jenkins would not be able to attend the meeting, due to the *Chain Reaction* exhibit opening at the Gallery at 5:30 p.m., and invited the Commissioners to attend the opening.

3. **Collections**

A. Report on relocation of Juan Bautista de Anza and King Carlos III statues. Civic Art Collection Program Director Debra Lehane distributed a Notice of Public Hearing announcement for the Transportation and Land Use Committee of the Board of Supervisors, regarding the relocation of the Anza and King Carlos statues to a new location outside Mission Dolores, to be held on the following Tuesday, June 27th, 2000. Ms. Lehane informed the Committee members that she had mailed the announcement to all the Arts Commissioners and property owners in the area surrounding Mission Dolores. She further stated that she and Program Assistant Sarah Freeman were in the process of posting the hearing notice around the Mission in an effort to notify all residents of the surrounding neighborhood.

Ms. Lehane informed the Committee members that despite the objections to relocation reported by Supervisor's Katz's office, a number of individuals and organizations supported the proposed relocation, including the San Francisco Consul Generals for Spain and Mexico, the Mission Dolores, the Amigos of de Anza as well as the tribal consultant for the Ohlone Indians, and that she had asked these representatives to write letters of support to the Board of Supervisors. Ms. Lehane suggested that this relocation presented a complex issue, similar to the Pioneer Monument relocation, regarding the acknowledgment of historical fact and establishment of a dialogue regarding those facts. She also stated that she felt the city has an obligation to take responsibility for accepted gifts to the city.

Director of Cultural Affairs Richard Newirth stated that the recently published SF Chronicle article on the subject had reported the controversy as well as the historical background, and acknowledged Ms. Lehane and Ms. Freeman's extensive research on the subjects. Mr. Newirth cited a letter he had received from a San Francisco citizen supporting the relocation and preservation of

historical facts, which was also addressed to the Mayor and the Board of Supervisors. He asserted that it was most important to the Arts Commission to support the methodical process for relocation, which Ms. Lehane had followed, including numerous reviews and extensive planning resulting in the current Major Encroachment Permit application before the Board. Finally he stated that if concrete objections had been presented to the Arts Commission by interested parties, then a dialogue could be established, but that no specific objections had been posed to the staff.

Commissioner Stermer concurred with staff's assertion that installation of the two statues at the proposed site was acknowledgment of historical fact rather than celebration of those facts. He also asked Mr. Newirth if the Arts Commission staff had a planned response for the Board of Supervisors, to which Mr. Newirth replied that policy stipulates that the final decision on the matter rests with the Board.

In response to a question from Commissioner Guggenheim, Ms. Lehane indicated that it was not the Native American representatives who objected to the proposal but the Mission Housing Development Corporation, representing the displaced and the homeless populations in the Mission.

Ms. Lehane further suggested that a proactive gesture to commemorate the Native Americans on Dolores, in the form of a memorial or artwork, might provide the opportunity to present the appropriate acknowledgment of the facts. Mr. Newirth concurred, and indicated the Commissioner Brother Elk had suggested that this might be an opportunity for the Board to identify funds in budget negotiations for a Native American monument.

Commissioner Stermer agreed that a proactive approach was a good idea, and also suggested contacting Supervisor Bierman to propose the concept.

Staff and Committee members agreed that it was difficult to predict what the outcome of the Transportation and Land Use Committee would be.

The following item was tabled until a future date.

2. Report on proposed gift to the city of the sculpture of O'Shaugnessy.

   Motion: Motion to accept with gratitude the gift to the city of the sculpture of O'Shaugnessy.

3. Discussion concerning the Pool of Enchantment, Golden Gate Park and the Fine Arts Museum Proposal to relocate the work.
   Ms. Lehane informed the Commissioners that she was in contact with the staff of the de Young Museum regarding the relocation of the Pool of Enchantment. She explained that the reflecting pool had been given to Recreation and Park in 1917 as a memorial to Adolph Becker, as a gift from his wife Maria Becker. The jurisdictional responsibility for the fountain is unclear. In 1924, the Fine Arts Museums Commission was established and the museum and adjacent property transferred from Recreation and Park to the museum. An inventory of items was not established, therefore no one knows if the Pool of Enchantment transferred to the Fine Arts Museums of San Francisco. The Recreation and

Park Department has maintained the pool and the Arts Commission has cared for the sculpture with assistance from the Fine Arts Museums conservation labs. Given the unclear status of the piece as to jurisdiction, the Fine Arts Museums has chosen to discuss the proposed move and modification to the Pool of Enchantment with the Arts Commission.

Commissioner Wilsey stated that the pool will be relocated to the eastern exterior of the museum as part of a children's "Garden of Enchantment". Ms. Lehane stated that while the proposed new location was fine she felt some concern about proposed alterations to the fountain's shape.

Commissioner Wilsey suggested that the Fine Arts Museum's landscape architect Walter Hood should make a presentation to the Visual Arts Committee to explain his proposed design and to receive feedback from the Committee.

In response to a question from Commissioner Guggenheim Ms. Lehane stated that her research indicated that the entire pool and all the sculptures are considered 'the artwork'. The sculptures were created by Recreation and Park Commissioner M. Earl Cummings.

4. **Market Street Art in Transit Kiosk Posters**
Public Art Project Manager Judy Moran presented the final design proposals for the Market Street Kiosk Poster Series titled "Re-Membering Dismembered Memories" by the San Francisco Historical Monument Circle for the Displaced (artists René Garcia and John Leaños) for review by the Committee, at the request of the Director. Ms. Moran stated that staff recommended approving the poster series with some minor modifications to be made which would provide for more specific historical references to be included in some of the images.

In response to a question from Commissioner Wilsey, Ms. Moran indicated the posters would be exhibited for three months, beginning at the end of July.

In response to a question from Commissioner Guggenheim, Ms. Moran and Ms. Manton indicated that the Commissioners had the authority to request changes, if so desired, and to withhold approval of the series pending further review of modified designs. Ms. Manton reminded the Committee that the Full Commission had previously approved the project proposal in concept following the artist selection panel recommendations last year.

Commission Wilsey stated that she was offended by some of the posters and suggested that the purpose of the series was unclear.

Commissioner Guggenheim stated that the poster depicting the Ohlone Indians displacement was somewhat ambiguous, and raised some of the issues currently being raised by the relocation of the de Anza and Carlos statues.

Mr. Newirth stated that as a city agency, the Arts Commission does have the responsibility to encourage dialogue about the content expressed in the poster series, and stated that he had received suggestions that a symposium addressing these issues would be an appropriate forum for such discussions.

Commissioner Stermer stated that he thought the posters were elegantly produced, well-written and generally subtle, whether they were interpreted as historical documentation or satire. He added that he thought the poster designs should be fine-tuned.

Commissioner Guggenheim stated that he interpreted the posters literally, and asked if they would be carefully sited, as the posters all included the statement: "At this site," implying that the specific incidents referred to in the poster actually took place at the spot at which the kiosks were situated. He also felt that some of the designs seemed harsh and distinctly political rather than social commentary, particularly the poster referencing the events in the Mission involving the low-riders and Mayor Feinstein.

Ms. Manton stated that she felt many in the general public know so little about the actual history of many displaced populations, and as this would be a temporary installation, she felt it was very important to support the project. Commissioner Guggenheim concurred that ongoing reminders of historical atrocities were important.

The Commissioners expressed concern that the current economic and social changes in San Francisco as depicted in one of the posters were not on a par with the atrocities depicted in the other posters. They also felt that the design of this poster lacked the specific references that gave strength to the other poster designs. As they believed this poster was not consistent with the other posters in the series, the Commissioners suggested that another topic, such as homelessness, would be better suited to the series, or that the series could be limited to the five posters depicting specific historical facts if the artist declined to alter the design of the contemporary poster.

Mr. Newirth reminded the Commissioners that as all Commissioners present constituted a quorum they would all need to vote in favor of the project for it to move forward.

Commissioner Wilsey stated that while the series did not appeal to her personally, and that she agreed the poster designs needed refinement, she would vote with the other Commissioners to support the project, if revised as discussed.

Ms. Moran recommended that a modified motion to approve the poster designs be forwarded for inclusion on the full Commission meeting consent calendar, subject to approval of the revised designs by Visual Arts Committee members prior to the meeting. The Commissioners agreed with Ms. Moran's suggestion.

The following motion was modified.
Motion: Motion to approve original poster designs by artist Rene Garcia & John Leaños for the 2000 Market Street Art in Transit Program Kiosk Poster Series, subject to revisions by artists of content regarding historical facts and in relation to image documentation.
Moved: Stermer/Wilsey

5. **Airport**
Project Manager Susan Pontious reported that the only remaining artworks to be installed at the Airport were the works of James Carpenter, which should be installed

by July 15th, Ik Joong Kang, and Vito Acconci. Staff are now starting to consider additional artwork purchases to be made with the remaining funds, and Ms. Pontious presented photographs of *Yin Yang,* a cast bronze sculpture by artist Robert Arneson for possible purchase. The sculpture is from a limited edition of three, one of which is installed at UC Davis. She informed the Commissioners that the Collection Assessment Consultants hired by the Arts Commission when developing the Airport Art Master Plan had given a strong recommendation to acquire a work by Mr. Arneson, a highly regarded San Franciscan artist. Ms. Pontious met with the artist's widow Sandra Shannonhouse and dealer Brian Gross to identify an appropriate site for the sculpture. The sculpture would cost $225,000.

In response to a question from Commissioner Stermer, Ms. Manton indicated that the Arneson sculpture of George Moscone is privately owned, but on long-term loan to the Fine Arts Museums.

Staff and Commissioners agreed that it would be good to add a work by Arneson to the Civic Art Collection, and Ms. Pontious indicated she would continue to pursue the issue.

Secondly, Ms. Pontious reported that she had recently returned from a trip to New York, where she inspected the finished artwork of Ik Joong Kang, and presented photographs to the Committee. She stated that she had conveyed the concerns of the Commissioners regarding the background of the work, and was happy to report that the atmospheric background developed by the artist had culminated in what she felt would be a stunning work.

Commissioner Stermer agreed with Ms. Pontious, adding that he felt the artist had done a good job and created a very attractive work.

Commissioner Guggenheim agreed that the revised design was much better than the earlier proposal.

Motion: Motion to approve Ik-Joong Kang's revised artwork proposal for the San Francisco International Airport
Moved: Stermer/Wilsey

Ms. Pontious reported that the execution of artist Vito Acconci's design was progressing. She stated that she had met with the representatives from Tri-Pyramid to discuss the work. The company has also designed some installations for Christo, and indicated that while Mr. Acconci's design presented some substantial challenges, they were confident they could fabricate the work. She also reminded the Commissioners that the artist had originally proposed the use of glass for the project, but that she had convinced the artist that plexi would be more durable and lighter in weight. She presented a sample of plexi coated with a scratch-resistant coating which Tri-Pyramid proposed applying to the most vulnerable areas. Ms. Pontious concluded by explaining to the Commissioners that the cost for fabrication had not yet been determined, as it will include custom and handmade components.

In response to a question from Commissioner Stermer, Ms. Pontious stated that the artist had obtained cost estimates for the project at the onset, but that the artist's concept for execution differed from the actual fabrication methods required to

achieve the artist's desire to create the illusion of light beams without a structure.

Motion: Motion to approve the Tri-Pyramid mock up for the Vito Acconci artwork at the San Francisco International Airport.
Moved: Wilsey/Stermer

Ms. Pontious stated that Rocket Science would be completing a punch list of work to be done for various art installations before the Airport's opening in September.

Motion: Motion to authorize a direct payment to Rocket Science for work related to miscellaneous artworks for an amount not to exceed $6,400.
Moved: Stermer/Wilsey

Finally, Ms. Pontious reported that staff had determined they would need to hire consultants for promotional support related to the opening, including event organization for the Press Tour on July 26th and the open house on September 17th, as well as design of an invitation which could also potentially be used in the Decaux Poster Kiosks. Ms. Pontious and Ms. Manton are currently interviewing public relations firms.

Ms. Manton added that this will be an opportunity to generate good press about the Public Art Program and the Arts Commission.

Commissioner Guggenheim concurred that this would be a great opportunity, and suggested that the figure of $60,000 seemed low, to which Ms. Manton replied that staff may need to come back to the Committee for request of additional funds at a later date.

In conclusion, Ms. Pontious distributed copies of a press packet created by Public Information Officer Michele Liapes for the Press Tour. All the Commissioners complimented staff on the press materials.

Motion: Motion to approve a budget of $60,000 for public relations, printing and opening event costs for artwork at the San Francisco International Airport.
Moved: Wilsey/Stermer

6. **Zoo**
Ms. Pontious reported that artist Ned Kahn is striving to develop a new proposal for the Zoo. She distributed copies of the four ideas which the artist presented to Zoo staff, and explained that the artist wants to work with the idea of biological cell structures. Commissioners reviewed the three proposals, including a water feature to be located at the entrance or in place of an exiting pool on Zoo Street, a wind element in place of window glass in the architect-designed tower at the Zoo entrance, a wind element shaped like a leaf which would include an interactive component for the general public, and a kinetic, interactive, spinning work made with awning fabric. She reported that the Zoo staff liked the fountain proposal, which would be financially feasible if they could take advantage of the preexisting pool, but that she would not be requesting approval for a specific concept until a single proposal could be adopted.

The Commissioners agreed with the Zoo's suggestion to explore the water feature.

The following motion was tabled until a future date.
Motion: Motion to approve the revised proposal by Ned Kahn for the San Francisco Zoo.

7. **Pepe Ozan/Cesar Chavez Bicycle Overpass Project**
Ms. Manton reported that she had met with Caltrans, who support artist Pepe Ozan's proposal for the bicycle overpass, and presented drawings for the artist's revised design and a sample of the material to be used. She explained that the wings for the Quetzacoatl figure would now clearly reside on the exterior of the structure, and that all edges would be carefully finished. Staff are making recommendations regarding durable paint finishes to the artist, citing the Mark di Suvero sculpture at South Beach, or the recently completed project at 700 Pennsylvania, as examples of public art commissions which incorporate durable exterior painted surfaces. Ms. Manton concluded by reporting that she would be meeting with the ADA coordinators and DPW staff to review the proposal, and that a community meeting is scheduled for July 13th.

Motion: Motion to approve artist Pepe Ozan's revised design for the Cesar Chavez Bicycle Overpass Project.
Moved: Wilsey/Stermer

8. **Randall Museum**
Ms. Manton presented a preliminary art enrichment program for the Randall Museum. She explained that this would be a very small project, as the Recreation and Park monies for this project would come from open space funds, which cannot be pooled, resulting in an art project budget of $5,000 to $6,000 as part of a minor remodel for the museum. Staff are considering a tile project working with children, similar in focus to the Margaret Hayward Playground art project. Ms. Manton explained that as there is yet another small budget project on the horizon she would like to consider offering both projects to Ruth O'Day, the artist for the Margaret Hayward Project and a finalist for the Juvenile Hall project.

Commissioner Stermer concurred with Ms. Manton, and added that he likes Ms. O'Day's work very much.

Motion: Motion to approve proposed preliminary art enrichment program for the Randall Museum.
Moved: Stermer/Wilsey

9. **Embarcadero Ribbon Sculpture**
Ms. Manton provided a report on proposed changes to some portions of the Embarcadero Ribbon Sculpture. The skateblocks have been installed along the North and South sections of the Ribbon Sculpture, but some near Piers 36 and 38 by Delancey Street have been vandalized at night. She explained that the Ravensforge skateblocks are very popular, and that she had been forwarding their name to others for use at Philip Burton Plaza, the Main Library, and other cities. Despite their success, Ms. Manton explained that the bollards have been so damaged near Pier 7 that they would have to be rebuilt, and that staff are making a recommendation to remove the bollards and to redesign the area as a flat strip of the Ribbon. She further explained that staff are trying to prevail on DPW to have Stacey Whitbeck perform some of the work, as the Arts Commission still has a substantial unused contingency

for the project.

Commissioner Stermer suggested that Ms. Manton write to community representatives in the area near Delancey Street to ask for their help in monitoring the site near Piers 36 and 38.

10. **Tenderloin Task Force - Interior Art Project**
Ms. Manton stated that she would like to postpone the staff report on project development and selection of a series of drawings by former Tenderloin resident Ira Watkins until the next meeting.

The following motion was tabled until a future date.
Motion: Motion to approve staff recommendation to accept five pastel drawings by Ira Watkins titled, "Tenderloin Suite," into the Civic Art Collection and to approve up to $1,500 to frame the drawings.

11. **Central Pump Station**
Finally, Ms. Manton reported on a recent community meeting to solicit ideas for public art at the Central Pump Station site on Sloat Boulevard at 23rd Avenue. She explained to the Commissioners that while there was great enthusiasm on the part of the PUC staff for the project, the six members of the general public who had attended the community meeting had objected to any art project proposals for the site, as they do not want to attract more people to the area. The six individuals also indicated that they represented the opinions of most residents in the area. Therefore, Ms. Manton suggested the that art enrichment allotment for the area of $60,000 be pooled with other PUC funds for an alternate site.

In response to a question from Commissioner Guggenheim, Ms. Manton informed the Committee members that this would bring the total PUC funds on reserve to $390,000.

Staff and Commissioners discussed alternate sites for a project, including the Zoo or the pump station located under the Bay Bridge. Ms. Manton stated that the PUC has not yet identified their priority sites for art enrichment consideration, although Arts Commission staff had also suggested public facilities such as bill-paying centers.

The following motion was modified.
Motion: Motion to direct staff to work with Public Utilities Commission to reallocate Central Pump Station funds to another P.U.C. site or facility to be named at a future meeting.
Moved: Wilsey/Stermer

12. **New Business**

13. **Old Business**

14. **Adjournment**

As there was no further business, the meeting was adjourned at 5:15 p.m.

Submitted by Kristen Zaremba, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs

7/5/00

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SAN FRANCISCO ARTS COMMISSION

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JUL 19 2000
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VISUAL ARTS COMMITTEE

Wednesday, July 19, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
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AGENDA

I. **Consent Calendar**
   A. Motion to amend contracts #CT288PUB1310 with Precita Eyes Mural Arts Center, CT288PUB1305 with Joe Mangrum, and #CT288PUB1306 with Rigo '00 to include in the contract scope of work each artist's responsibilities for installation of artwork in the Muni Mission Street Bus Bulbs.
   B. Motion to close contracts #0707-97-240 and #0707-97-241 with Jody Pinto without making final payments.
   C. Motion to apply for a Urban Resources Partnership Grant for $17,500 to complete restoration of the Endangered Garden at the Sunnydale Pump Station.
   D. Motion to authorize payment of $6,300 to Jeff Brown for program development supervision of the Endangered Garden at the Sunnydale Pump Station.
   E. Motion to authorize stipend payment of $3, 200 to the Bayview Hunters Point YMCA for work performed on the Endangered Garden at the Sunnydale Pump Station.
   F. Motion to authorize payment of $3,100 to Brian Lease for restoration and maintenance work performed on the Endangered Garden at the Sunnydale Pump Station.
   G. Motion to pay Wetland's Research Center up to $500 for project advisory work performed on the Endangered Garden at the Sunnydale Pump Station.
   H. Motion to authorize payment of up to $15,000 to Dan Lieberman for relamping of the Embarcadero Ribbon Sculpture.
   I. Motion to authorize payment of up to $6,600 to Superior Supermarket Services for

cleaning and resealing of the Embarcadero Ribbon Sculpture.

J. Motion to approve Ben Hazard, Petra Schumann, Mark Johnson, Carrie Lettere, Ann Novokov, Pamela Wu, Feyson Lodde and Ruth Asawa as potential panelists and to authorize payment to each of $65 per each half-day of service for the Fillmore Street Bridge Public Art Project.

K. Motion to authorize the Director of Cultural Affairs to enter into an agreement with the firm of Brown and Collins for up to $60,000, including a consulting fee for services of $30,000 and up to $30,000 in reimbursable expenses including printing, postage, catering and other expenses for public relations and event coordination related to artwork at the San Francisco International Airport.

L. Motion to approve the proposed mural by lead artist Deborah Horn, Precita Eyes and SF Conservation Junior League Corps for the Mission Playground on Valencia between 19th and 20th Streets and funded by the Mayor's Neighborhood Beautification Fund.

M. Motion to approve the proposed mural by lead artists Amy Berk, Fred Hayes, Cynthia Rojas and Meridian Gallery Interns for temporary installation in Hallidae Plaza across from the Visitors Information Center at Powell and Market Streets, and funded by the Society for Art Publications of the Americas, pending staff recommendation regarding design revisions.

N. Motion to approve the proposed mural by lead artist Norita Gonzalez, the Arts Connection and youth for the interior of the Oceanview Recreation Center at Capitol and Montana Streets, funded by Friends of Recreation and Park and OMI/Excelsior Neighborhood Beacon Center.

II. **Gallery**
Rupert Jenkins
Staff report.

Motion: Motion to approve proposal for December 2000/January 2001 Gallery exhibition by Liz Cohen and Sandra Wong.

Motion: Motion to approve exhibition proposal of works by Kay Kang.

Motion: Motion to approve exhibition proposal of works from the Djerassi Resident Artists Program.

III. **Airport**
Susan Pontious
Staff report.

Motion: Motion to authorize increase of Vito Acconci's Fabrication/Installation Contract #CT280PUB4321 by $87,000 for increased fabrication costs and other contingency needs for artwork at the San Francisco International Airport.

IV. **2001 Market Street Art in Transit Program Kiosk Poster Series**
Judy Moran
Staff report and presentation of slides and proposals of the four finalists and one alternate artist as recommended by the Artist Selection Panel for the 2001 Market Street Art in Transit Program Kiosk Poster Series

Motion: Motion to approve four finalists and one alternate artist, and their preliminary proposals, as recommended by the Artist Selection Panel to create final six poster designs

each for the 2001 Market Street Art in Transit Program Kiosk Poster Series (*finalists to be announced at the meeting*).

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with each of the four finalists for the 2001 Market Street Art in Transit Program Kiosk Poster Series for up to $8,500 each, to create six final poster designs to be printed and displayed in 24 kiosks located on Market Street between Van Ness and the Embarcadero from January 26, 2001 to January 24, 2002.

V. **Union Square Public Art Project**
Nina Dunbar
Presentation of revised design and artist's final submittal requirements for the Union Square Public Art Project.

Motion: Motion to approve R.M.Fischer's final design for artwork at Union Square and to authorize the Director of Cultural Affairs to enter into an agreement with R.M. Fischer Artwork, Inc. to fabricate, transport and install the approved artwork for an amount not to exceed $125,000.

VI. **Muni/Islais Creek Public Art Project**
Nina Dunbar
Presentation on design development status of Nobuho Nagasawa's project for the Muni/Islais Creek public access area.

Motion: Motion to approve Nobuho Nagasawa's current design for the Muni/Islais Creek Public Art Project, and to authorize her to proceed with construction document development and final cost estimating.

VII. **Tenderloin Task Force**
Jill Manton and Nina Dunbar
Staff report.

Motion: Motion to accept up to five pastel drawings by Ira Watkins titled, "Tenderloin Suite," into the Civic Art Collection and to approve up to $1,500 to frame the drawings.

VIII. **Pepe Ozan/Cesar Chavez Bicycle Overpass Project**
Jill Manton

Motion: Motion to approve a progress payment of $500 to artist Pepe Ozan's for continued development of project design for the Cesar Chavez Bicycle Overpass Project.

IX. **Recreation and Park - Turk and Hyde Park Art Enrichment**
Jill Manton
Staff report on various Recreation and Park department project and possible participation by artist Ruth O'Day.
Staff recommendation to approve modification.

Motion: Motion to modify Ruth O'Day's existing contract for work on the Margaret Hayward Playground to include art work and community participation component for the Turk and Hyde Mini Park.

X. **Public Utilities Commission - Art Enrichment**
Jill Manton

Staff update on P.U.C. Art Enrichment projects.

Motion: Motion to place art enrichment funds on reserve for the following P.U.C. projects, determined to be inappropriate for artistic enhancement, to be used at a future time at sites mutually agreeable to the P.U.C. and the Arts Commission within each respective P.U.C. Enterprise Division: Sutro Reservoir Seismic Upgrade $5,000.; Sunol Valley Water Treatment Plant Phase 1 Improvements- Chemical Feed Building $ 37,980., Operations Building Addition $16,000.; Calaveras Reservoir Potassium Permanganate Project $28,400.; and Harry Tracy Water Treatment Plant Residual Solids Thickening Project $110,000.

XI. **Collections**
Debra Lehane
Staff report.

XII. **Harvey Milk Plaza / SF Prize 2000**
Richard Newirth and Jill Manton
Staff report.

XIII. **Ocean Avenue Art Enrichment**
Jill Manton
Staff report on upcoming meeting regarding the Public Art Component.

XIV. **New Business**

XV. **Old Business**

XVI. **Adjournment**

7/13/00

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible public transit that serves this location includes:

Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

For more information on accessible transit, call (415) 923-6142.

In order to assist the city's efforts to accommodate individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American Sign Language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact **Liz Lerma** in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

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(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact **Donna Hall:** By mail to Clerk of the Board of Supervisors , 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco 94102; by phone at (415) 554-7724; by fax at (415) 554-5163; or by email at Donna_Hall@ci.sf.ca.us. Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Ms. Hall or on the City's website, www.ci.sf.ca.us.

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S F A C ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, July 19th, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Stanlee Gatti, Chair; Dede Wilsey, Dugald Stermer. Absent: Ralph Guggenheim, Denise Roth.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:20 p.m.

I. **Consent Calendar**
   A. Motion to amend contracts #CT288PUB1310 with Precita Eyes Mural Arts Center, CT288PUB1305 with Joe Mangrum, and #CT288PUB1306 with Rigo '00 to include in the contract scope of work each artist's responsibilities for installation of artwork in the Muni Mission Street Bus Bulbs.
   2. Motion to close contracts #0707-97-240 and #0707-97-241 with Jody Pinto without making final payments.
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   4. Motion to authorize payment of $6,300 to Jeff Brown for program development supervision of the Endangered Garden at the Sunnydale Pump Station.
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YMCA for work performed on the Endangered Garden at the Sunnydale Pump Station.

6. Motion to authorize payment of $3,100 to Brian Lease for restoration and maintenance work performed on the Endangered Garden at the Sunnydale Pump Station.
7. Motion to pay Wetland's Research Center up to $500 for project advisory work performed on the Endangered Garden at the Sunnydale Pump Station.
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10. Motion to approve Ben Hazard, Petra Schumann, Mark Johnson, Carrie Lettere, Ann Novokov, Pamela Wu, Feyson Lodde and Ruth Asawa as potential panelists and to authorize payment to each of $65 per each half-day of service for the Fillmore Street Bridge Public Art Project.
11. Motion to authorize the Director of Cultural Affairs to enter into an agreement with the firm of Brown and Collins for up to $60,000, including a consulting fee for services of $30,000 and up to $30,000 in reimbursable expenses including printing, postage, catering and other expenses for public relations and event coordination related to artwork at the San Francisco International Airport.
12. Motion to approve the proposed mural by lead artist Deborah Horn, Precita Eyes and SF Conservation Junior League Corps for the Mission Playground on Valencia between 19th and 20th Streets and funded by the Mayor's Neighborhood Beautification Fund.

    The following motion was modified to specify the approved period of installation.
13. Motion to approve the proposed mural by lead artists Amy Berk, Fred Hayes, Cynthia Rojas and Meridian Gallery Interns for a temporary installation of three months in Hallidie Plaza across from the Visitors Information Center at Powell and Market Streets, and funded by the Society for Art Publications of the Americas, pending staff recommendation regarding design revisions.
14. Motion to approve the proposed mural by lead artist Norita Gonzalez, the Arts Connection and youth for the interior of the Oceanview Recreation Center at Capitol and Montana Streets, funded by Friends of Recreation and Park and OMI/Excelsior Neighborhood Beacon Center.

Motion: Motion to move the following consent calendar items
Moved: Stermer/Wilsey

2. **Gallery**
Arts Commission Gallery Director Rupert Jenkins presented proposals and slides of artists' work for three upcoming exhibitions in the Arts Commission Gallery. The first proposal is for a two-person show of the work of Liz Cohen and Sandra Wong, scheduled for December 2000. Liz Cohen's work in progress focuses on life on the Panama Canal, documenting public and personal histories through photography and video. This would be the first installation of this work in a gallery setting. Sandra Wong's drawings and dioramas address cross cultural issues in the form of a family narrative from the perspective of a gay Asian-American.

For the second exhibition proposed, for the Spring of 2001, Mr. Jenkins stated that he

would select and exhibit 40 to 45 of the collected works of past artists-in-residence from the Djerassi Resident Artists program in Woodside, CA. Mr. Jenkins explained that each resident artist is asked to produce a one-sheet work, in any medium, during their stay at Djerassi. Mr. Jenkins further explained that as this work would fill only the front space in the gallery, in the rear space he proposed exhibiting the installation work of paintings on wood panels by Kay Kang.

Finally, Mr. Jenkins proposed an exhibition entitled "Comfort Women," presenting the work of artists who communicated with and documented the stories of Korean "Comfort Women" in Japan. Mr. Jenkins explained that as this was a traveling exhibition scheduled to coincide with a conference in early December in Japan, the Arts Commission would provide only a venue, and that the motion for this exhibition would be on the August Full Commission Agenda.

Commissioner Stermer stated that he particularly liked the work of Liz Cohen. Commissioner Wilsey concurred, and added that she thought the work was very beautiful.

Motion: Motion to approve the proposal for December 2000/January 2001 Gallery exhibition by Liz Cohen and Sandra Wong.
Moved: Wilsey/Stermer

Motion: Motion to approve the proposal for Spring 2001 Gallery exhibition of works by Kay Kang.
Moved: Wilsey/Stermer

Motion: Motion to approve the proposal for Spring 2001 Gallery exhibition of works from the Djerassi Resident Artists Program.
Moved: Wilsey/Stermer

3. **Airport**
Public Art Project Manager Susan Pontious provided an update on the Vito Acconci artwork for the new San Francisco Airport International Terminal. Ms. Pontious explained that the new fabricators Tri-Pyramid had ostensibly resolved all of the fabrication challenges, and that the artist had reviewed and approved their proposed work, but with some changes. As the price for fabrication of the custom corners initially proposed would have driven the cost up from $375,000 to $508,000, Tri-Pyramid has developed an alternative method for fabrication that would not involve the hand made corner pieces originally proposed. Furthermore, the protective coating Ms. Pontious had presented at the last Visual Arts Committee meeting would not fully protect the work against vandalism, only casual scraping, and cost an additional $20,000. Lastly, Mr. Acconci has proposed staggered panels to enhance the viewer's perspective, but this would also raise the cost of fabrication by $30,000 as it would require many more plastic panels. Ms. Pontious concluded by stating that these costs would increase the construction budget for the work by $73,000, and that the overall artwork budget was estimated at $1.3 million. She asked the Commissioner's for their input regarding these cost increases.

In response to questions from the Commissioner, Ms. Pontious stated that the budgets for the other works commissioned in the International Terminal ranged from $600,000 to $1.6 million for James Carpenter's work. She also stated that staff

recommend going forward with the artist's proposal for modular panels, as he felt very strongly about this aspect of the work.

Commissioner Gatti stated that he felt it would be worth the cost increase to satisfy the artist and to finish the project, as the increase did not represent that much more relative to some of the other artwork budgets.

Commissioners Stermer and Wilsey agreed with Commissioner Gatti.

Ms. Pontious explained that she did not need the entire $87,000 being requested to complete the project at this stage, but that she was including the additional funds as a contingency for the construction budget.

Commissioner Gatti stated that precautions against potential damage and maintenance issues should be considered.

Commissioner Wilsey added that it was more cost efficient to take precautions now.

Commissioner Stermer agreed, adding that no work could be completely protected against vandalism, but that the coating would help.

Motion: Motion to authorize increase of Vito Acconci's Fabrication/Installation Contract #CT280PUB4321 by $87,000 for increased fabrication costs and other contingency needs for artwork at the San Francisco International Airport.
Moved: Wilsey/Stermer

4. **2001 Market Street Art in Transit Program Kiosk Poster Series**
Public Art Project Manager Judy Moran presented the selection panel recommendation of artists, including their preliminary proposals and their slides, for the Market Street Art in Transit Kiosk Posters 2001 series. The panelists selected artists Miya Hayuk, whose proposed work would pay tribute to the service industries workers of Market Street; Jon Rubin, who has proposed projecting enlarged photographs of six different weeds indigenous to the area; Sharon Siskin in collaboration with a teacher, printmaker and photographer, who proposed documenting the residents of an AIDS/HIV residency housing project where she works, using the traditional hand-colored postcard techniques of the 1950s; Sandra Wong, would use her own diminutive drawing style to depict single moments when two or three individuals come together on Market Street; and finally, Cynthia Rojas, as the alternate artist selected should one of the others selected be unable to complete their project, proposed depicting six figures representing the various subcultures on Market Street as saints.

Commissioner Stermer commented that he like Mr. Rubin's proposal.

Motion: Motion to approve artists Maya Hayuk, Jon Rubin, Sharon Siskin and Sandra Wong as finalists and Cynthia Rojas as the alternate, and their preliminary proposals, as recommended by the Artist Selection Panel to create final six poster designs each for the 2001 Market Street Art in Transit Program Kiosk Poster Series.
Moved: Wilsey/Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with each of the four finalists for the 2001 Market Street Art in Transit Program Kiosk Poster Series for up to $8,500 each, to create six final poster designs to be printed and displayed in 24 kiosks located on Market Street between Van Ness and the Embarcadero from January 26, 2001 to January 24, 2002.
Moved: Wilsey/Stermer

5. **Union Square**
Project Manager Nina Dunbar presented the Commissioners with artist R.M. Fischer's revised designs for the Union Square sculptural light fixtures. She reminded the Commissioners that in the last review they had approved the proposed concept and relocation of the sculptures to a linear pattern along Geary Street. Ms. Dunbar reported that the artist has proposed one significant change in the design, specifically to the 14" diameter small perforated stainless steel spheres. She explained that after further research the artist has determined that light to be projected from these spheres would be inadequate and emphasize the unbalanced lighting effect which had concerned Commissioner Roth in a previous meeting. The artist is now proposing solid, polished stainless spheres, which would naturally reflect the color and light of the surrounding environment during day and night.
Ms. Dunbar also presented a dark green textured paint sample for the sculpture's aluminum armature and a red granite sample for the bases of the sculpture. She explained that the artist would like to postpone making final determinations regarding the paint finish and color until a future date, and that the artist felt strongly that the work should contrast with the other design elements within the Square to stand out as illuminated sculptures. Installation for the work is currently scheduled for December of 2001.

Commissioner Stermer stated that the artist has worked very hard, and that the proposed changes would improve the sculptures.
The other Commissioners agreed.

Motion: Motion to approve R.M. Fischer's final design for artwork at Union Square and to authorize the Director of Cultural Affairs to enter into an agreement with R.M. Fischer Artwork, Inc. to fabricate, transport and install the approved artwork for an amount not to exceed $125,000.
Moved: Stermer/Wilsey

6. **Muni/Islais Creek Public Art Project**
Nina Dunbar presented an update on the design development status of Nobuho Nagasawa's project for the Muni/Islais Creek public access area adjacent to a Muni maintenance yard along Cesar Chavez. Ms. Dunbar introduced members of the Muni design team for the project, including John Funghi, and presented a model of the site including the artwork which was recently presented to and approved by BCDC.
Mr. Funghi informed the Commissioners that three major improvements to the project would enhance integration of Muni and public usage of the site, including redesign of the building, with public restrooms and meeting spaces for day use; enhanced pedestrian and bicycle circulation throughout the site, as well as a clear pathway leading out of the Muni property to Cesar Chavez. Mr. Funghi added that efforts were also underway to designate the Copra Crane as a landmark.
Ms. Dunbar walked the Commissioners through the site model, and indicated recent changes to the design. She noted the new curved forms in the sculpture canopy and

the addition of seemingly randomly placed structural ribs which would enhance the metaphor of the ship and support the structural integrity of the piece. She also noted new locations for the Marine cleats and the Muni Bell previously presented. Ms. Dunbar concluded by stating that the work would now be fabricated out of marine grade steel, and that the artist was ready to develop cost estimates and construction documents.

Commissioner Stermer stated that he loved the enhanced curves of the work, and that staff had made a fine presentation.
Mr. Jenkins added that the work was similar to a public commission to be incorporated into the Rosie the Riveter memorial in Richmond, CA, and that he thought Ms. Nagasawa's proposed sculpture was a stronger work.
The Commissioners agreed that they had no further questions.

Motion: Motion to approve Nobuho Nagasawa's current design for the Muni/Islais Creek Public Art Project, and to authorize her to proceed with construction document development and final cost estimating.
Moved: Wilsey/Stermer

7. **Tenderloin Task Force**
Ms. Dunbar and Public Art Program Director Jill Manton provided a staff report on the commissioning and proposed acquisition of pastel drawings by artist Ira Watkins for the interior community meeting room of Tenderloin Task Force, as recommended by the public art selection panel a year ago. Ms. Dunbar reminded the Commissioners that the budget for this commission was only $2,500. She reported that staff tried to find a method for public exhibition of all the images, to obtain community input and select a core group for acceptance into the collection, but that the pastel medium was too fragile and the budget was too small to provide adequate protection for the work in such a public setting. Therefore, the new police captain, Captain Tacchini, and two of his staff, had been invited to the Arts Commission to view the work. Ms. Dunbar reported that the staff had been very polite but negative in their response to the work, stating that they would prefer works depicting architecturally and historically significant sites within the Tenderloin.
Civic Art Collection Director Debra Lehane added that the staff who viewed the work consisted of the Captain, his secretary and one other police officer.
Ms. Manton informed the Commissioners that regular staff rotations within the police department presented a challenge in this instance, as with other projects, as one captain was involved in the selection process, but then moved on, and a new captain unfamiliar with the art enrichment ordinance and the artist had inherited the project. She explained that staff would like to recommend acquisition of five of the works for the collection, and that the police station would be given a first right of refusal to the work, but that they would not be forced to take them.
Ms. Lehane added that the police staff had requested artwork for the room other than Mr. Watkins work, and that she had informed them that there was nothing appropriate available at this point in time.
Commissioner Stermer stated he did not entirely disagree with the police officers, and that he preferred some of the works with more figures, rather than the single figure portraits presented at this meeting.
Commissioner Gatti liked the work presented.
The Commissioners agreed to support the staff's recommendations.

Motion: Motion to accept up to five pastel drawings by Ira Watkins titled, "Tenderloin Suite," into the Civic Art Collection and to approve up to $1,500 to frame the drawings.
Moved: Stermer/Wilsey

Before proceeding to the next item, Ms. Manton asked to revisit the Committee decision regarding the proposed changes to R.M. Fischer's artwork proposal for Union Square. Ms. Dunbar reminded the committee members that concerns regarding lighting and wiring issues had led to the revisions, and that the mirrored ball reference echoed a tradition of garden reflecting balls in the Victorian era. Ms. Manton asked if the artist could consider retaining the perforated material, even if the works would not be illuminated.

Commissioner Gatti added that he did feel some hesitancy regarding the proposed mirror finish, particularly as the artist was continuing to make changes every time the Commission approved a revised design.

Commissioner Stermer added that the artist did not express himself very well, and that he also was reluctant to relinquish the perforated balls, as they added a needed textural element to the work.

Ms. Dunbar asked for clarification regarding the Committee's decision to approve the proposed changes or to ask for further revisions to incorporate the original perforated materials.

Ms. Manton suggested that the issue could be posed as a question to the artist, to reconsider the original concept, while acknowledging that the Commission would support the artist's decision.

Commissioner Stermer echoed Ms. Manton's suggestion, adding that the mirrored balls would be quite elegant, but that the perforated surface would be more in keeping with the artist's designs.

Staff and Commissioners agreed that staff would pose the suggestion to Mr. Fischer for further consideration.

8. **Pepe Ozan/Cesar Chavez Bicycle Overpass Project**
Ms. Manton reported that a community meeting had been held to review the proposed bicycle overpass as well as the art enrichment component. She informed the Commissioners that a half-dozen individuals had attended the meeting, that they all loved the proposed artwork, but that they also had comments regarding the bridge design, particularly criticizing the fact that the bridge lets bicyclists out by the heavy vehicular traffic. She stated that Department of Parking and Traffic (DPT) may have to revisit their proposal with bicycle coalitionists.

In response to a question from Director of Cultural Affairs Richard Newirth as to why DPT had not conducted more research with the cycling community, Ms. Manton explained that she did not know, but that they are now studying the feasibility of the design, thus she was requesting a progress payment for the artist for his work to date.

Motion: Motion to approve a progress payment of $500 to artist Pepe Ozan's for

continued development of project design for the Cesar Chavez Bicycle Overpass Project.
Moved: Stermer/Wilsey

9. **Recreation and Park - Turk and Hyde Park Art Enrichment**
Ms. Manton reported that in recent meetings with the Recreation and Park department she had made the suggestion that the artist Ruth O'Day, who is already working on the Margaret Hayward Clubhouse, could be invited to propose a project for the Turk and Hyde Mini Park. Ms. Manton further explained that as this was a very small project the Rec and Park staff had overlooked the art enrichment requirement, but that they were very interested now that discussion was underway, and that the project architect John Thomas was very supportive. Ms. Manton concluded by stating that she would bring an artist rendering and a project budget, of approximately $6,000. to the next meeting.

Motion: Motion to modify Ruth O'Day's existing contract for work on the Margaret Hayward Playground to include art work and community participation component for the Turk and Hyde Mini Park.
Moved: Stermer/Wilsey

10. **Public Utilities Commission - Art Enrichment**
Ms. Manton reported that she, Ms. Dunbar and Mr. Newirth would be meeting with P.U.C. staff the following day to discuss a potential site for use of the art enrichment funds put on reserve thus far, and informed the Commissioners that the following motion would set aside additional funds for Water Department project for a total of $390,000.

Commissioner Gatti observed that the P.U.C. had been very active over the last two years, thus generating all of these art enrichment funds.

Motion: Motion to place art enrichment funds on reserve for the following P.U.C. projects, determined to be inappropriate for artistic enhancement, to be used at a future time at sites mutually agreeable to the P.U.C. and the Arts Commission within each respective P.U.C. Enterprise Division: Sutro Reservoir Seismic Upgrade $5,000.; Sunol Valley Water Treatment Plant Phase 1 Improvements- Chemical Feed Building $ 37,980., Operations Building Addition $16,000.; Calaveras Reservoir Potassium Permanganate Project $28,400.; and Harry Tracy Water Treatment Plant Residual Solids Thickening Project $110,000.
Moved: Stermer/Wilsey

11. **Collections**
Ms. Lehane provided a staff report on various Collections projects. She informed the Commissioners that the Buddha sculpture would require more repairs than was originally anticipated, and circulated a photograph which illuminated the areas of damage in the sculpture's armature, often due to prior inadequate repairs.

Commissioner Gatti expressed his disappointment that the work was so damaged.

In response to a question from Commissioner Stermer, Ms. Lehane explained that the holes came from removal of old repairs with fill and sauter made in Japan and locally in past years.

Ms. Lehane also reported that work had commenced on the removal and conservation of the Fountain of the Tortoises in Huntington Park. Furthermore, Ms. Lehane stated that the lighting plan was approved by the Civic Design Committee, and mechanical and water systems for the fountain would be studied during the fountain's removal, and a new coating applied.

12. **New Business**
Commissioner Gatti asked for a moment to report on some new business before proceeding with the agenda. He stated that he had recently visited a business in Daly City which had purchased all of the stone carvings for a never realized Japanese Park in Oakland, and described the majestic hand carved sculptures, including 12-foot lions and 48-foot pagodas, which the business would be willing to sell to the city of San Francisco for $600,000, or half the original cost of $1.2 million dollars, if an appropriate site or sites could be identified.

Commissioner Stermer suggested the Port Commission.
Ms. Lehane suggested that the sculptures would be best suited to a park or garden setting.
Commissioner Wilsey suggested contacting the Asian Art Museum.

13. **Harvey Milk Plaza / SF Prize 2000**
Ms. Manton reported that she, Mr. Newirth, and other Arts Commission and DPW staff and interns had coordinated and attended a public meeting announcing the Harvey Milk Plaza Design Competition, and that a total of 150 architects and designers had registered for the competition to date. She expressed some concern that the announcement of the competition after schools had closed would limit the number of applicants.

In response to a question from Commissioner Stermer, Ms. Manton and Mr. Newirth confirmed that the deadline for registration is August 11th, and August 31th for proposal submissions, and that the deadlines could not be changed.

Mr. Newirth added that the public meeting held in the Castro district had been very successful, with a high turnout of over 200, and in response to a question from Commissioner Gatti, he added that the majority of attendees were younger architects. An additional informational meeting will be held at San Francisco Planning and Urban Research (SPUR) later in the month.

14. **Ocean Avenue Art Enrichment- K-Line Improvements**
Ms. Manton reported that staff would be conducting a public meeting regarding the Public Art Component for the Ocean Avenue art enrichment project, and that she anticipated a high turnout as 25 individuals had volunteered for a subcommittee. She added that the community was requesting that an Art Master Plan be developed, which would cost between $10,000 and $15,000, in anticipation of additional funding for other projects beyond the $94,000 allotted for this project.

In response to a question from Commissioner Gatti, Ms. Manton explained that the $94,000 budget was generated by Muni construction of boarding islands on Ocean Avenue.

15. **Old Business**
In response to a question from Commissioner Gatti, Ms. Manton reported that the Keith Haring sculpture from Moscone was progressing nicely, and that she would be making a trip in September to inspect the work.

16. **Adjournment**

As there was no further business, the meeting was adjourned at 4:55 p.m.

Submitted by Kristen Zaremba, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs

8/7/00

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SAN FRANCISCO ARTS COMMISSION

.95

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/15/00)

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
SEP 18 2000
SAN FRANCISCO PUBLIC LIBRARY

Wednesday, September 20, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

AGENDA

I. **Consent Calendar**
   A. Motion to pay Smash TV (Artist Team Zane Vello, Johanna Poethig and Julio Morales) the first interim payment of $2,500 upon contract certification for the Juvenile Hall Public Art Project.
   B. Motion to pay Econ Solutions up to $15,000 for skateblock installation on the mid Embarcadero Ribbon Sculpture.
   C. Motion to pay Jeff Brown $3,794 for landscape design services and reimbursable expenses from Contract # CT280PUB4304 for the Endangered Garden at the Sunnydale Pump Station.
   D. Motion to expend funds of up to $4,000 from the 2000 URP grant to pay Jeff Brown for site monitoring and materials for the Endangered Garden at the Sunnydale Pump Station.
   E. Motion to expend funds of up to $1,850 from the 2000 URP grant to pay Brian Lease - Busy 'B' Landscaping Services for routine gardening services for the Endangered Garden at the Sunnydale Pump Station.
   F. Motion to authorize payment to Group 4 of an amount up to $2,000 for reimbursement of a Harvey Milk Plaza Design Competition S.F. Chronicle advertisement.
   G. Motion to approve a direct payment to Triadigm Technology for web design services for the Civic Art Collection in the amount of $1,525.
   H. Motion to authorize the Director of Cultural Affairs to enter into contract with

Griswold Conservation Associates, LLC for an amount not to exceed $20,000 for the conservation of the bronze elements on the Fountain of the Tortoises in Huntington Park.

II. **Gallery**
Rupert Jenkins
Staff report.

Motion: Motion to approve Grove Street Window installations by the following artists: Victor Ariel Chavez, Art Strike!, Amanda Hughen, and Rachel Murray Meyer.

III. **235 Pine Street Art Enrichment Proposal**
Patty Pender, 235 Pine Street and Thomas Marsh, Artist
Presentation of a proposed sculpture by Thomas Marsh for installation on the 500 block of Commerical Street, between Montgomery and Sansome Streets.

Motion: Motion to approve an untitled sculpture by Thomas Marsh for installation on the 500 block of Commerical Street, between Montgomery and Sansome Streets.

IV. **Collections**
Debra Lehane and Dermit Philpott
Presentation of a proposed gift of a cast bronze of Michael Maurice O'Shaughnessy bust for City Hall.

Motion: Motion to accept a cast bronze of Micheal Maurcie O'Shaughnessy.

V. **Moscone Convention Center - Haring Sculpture**
Jill Manton
Staff report.

VI. **Airport**
Susan Pontious
Staff report.

Motion: Motion to approve final payment to Ann Preston on her fabrication/installation contract for "You Were in Heaven" installed at the San Francisco International Terminal.

Motion: Motion to accept Ann Preston's artwork installed at SFO entitled "You Were in Heaven", 2000, into the Civic Art Collection.

VII. **Zoo**
Susan Pontious

Motion: Motion to approve an increase to Jud Fine and Barbara McCarren's design development contract for an artwork at the Zoo by $50,000 in order to assume a sub-contract with Field Paoli for grading, landscaping, structural engineering and drainage design.

VIII. **Third Street Light Rail**
Judy Moran

Explanatory Document: Staff report

Presentation of preliminary designs by the Visitacion Valley/Little Hollywood Artist Team of Nobuho Nagasawa and Anita Margrill for a standard marquee attachment for the canopy marquee poles on 20 light rail transit platforms for the Third Street Light Rail Project.

Motion: Motion to approve preliminary designs by the Visitacion Valley/Little Hollywood Artist Team of Nobuho Nagasawa and Anita Margrill for a standard marquee attachment for the canopy marquee poles on 20 light rail transit platforms for the Third Street Light Rail Project.

Motion: Motion to modify Contract CT280PUB4313 for Final Design of Artwork for the Third Street Light Rail Project by the Artist Team of Art Rail Ltd to extend the completion date from October 31, 2000 to December 31, 2001, to increase the Scope of Work from completion of 60% Construction Documents to completion of 100% Construction Documents, and to increase the total contract from an amount not to exceed$32,000 to an amount not to exceed $44,000.

Motion: Motion to modify Contract CT280PUB4315 for Final Design of Artwork for the Third Street Light Rail Project by the Artist Team of Horace Washington, Frederick Hayes and JoeSam to extend the completion date from October 31, 2000 to December 31, 2001, to increase the Scope of Work to completion of 100% Construction Documents, and to increase the total contract from an amount not to exceed $22,500 to an amount not to exceed $32,500.

Motion: Motion to modify Contract CT280PUB4314 for Final Design of Artwork for the Third Street Light Rail Project by the Artist Team of Nobuho Nagasawa and Anita Margrill to extend the completion date from October 31, 2000 to December 31, 2001, to increase the Scope of Work from completion of 60% Construction Documents to completion of 100% Construction Documents, and to increase the total contract from an amount not to exceed $25,500 to an amount not to exceed $36,500.

Motion: Motion to rescind Resolution No. 0605-00-256 to increase the scope of work and reimbursable project expense budget for the Final Design for the Artwork for the Third Street Light Rail Project Contract #CP280PUB4313C for the Mission Bay/Potrero Hill/Central Waterfront Artist Team of Art Rail Ltd to include additional architectural and structural engineering work associated with the development of preliminary construction documents for a total reimbursable project expense amount not to exceed $30,000 for a total contract amount not to exceed $47,000.

Motion: Motion to authorize the Transportation Authority to retain an amount not to exceed $60,000 for subcontracting services with Levy Design Partners for consultation in the development of engineering and construction documents for art enrichment for the Third Street Light Rail Project.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Raymond Patlan for consultation services as Youth Arts Program Coordinator for the Third Street Light Rail Project to work with youth residing in neighborhoods adjacent to Third Street to produce artwork for transit platform windscreens in an amount not to exceed $25,500 in fees and an amount not to exceed $4,500 for expenses.

IX. **911/OES Emergency Communications Center, Phase III**
Tonia Macneil
Staff report.

Motion: Motion to approve (panelists names to be provided at the meeting) as selection panelists for the 911/OES Emergency Communication Center, Phase III, and to pay each individual $65.00 for a half-day of services, or $125.00 for a full day of services.

X. **Harvey Milk Plaza / SF Prize 2000**
Richard Newirth
Staff report.

XI. **New Business**

XII. **Old Business**

XIII. **Adjournment**

9/15/00

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

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Accessible public transit that serves this location includes:

Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

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Government's duty is to serve the public, reaching its decisions in full view of the

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For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact **Donna Hall:** By mail to Clerk of the Board of Supervisors , 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco 94102; by phone at (415) 554-7724; by fax at (415) 554-5163; or by email at Donna_Hall@ci.sf.ca.us. Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Ms. Hall or on the City's website, www.ci.sf.ca.us.

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
FEB 24 2004
SAN FRANCISCO PUBLIC LIBRARY

Wednesday, September 20, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

SF 970.95 #1 9/20/00

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Minutes

Commissioners Present
Ralph Guggenheim, Denise Roth, Dugald Stermer. Absent: Stanlee Gatti, Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Natasha Garcia-Lomas, Rupert Jenkins, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced without a quorum at 3:15 p.m.

I. **New Business**
Public Art Program Director Jill Manton reported to the Commissioners on continuing discussions with the San Francisco Public Utilities Commission regarding future art enrichment projects. Ms. Manton stated that the PUC had invited her, along with Director of Cultural Affairs Richard Newirth and Public Art Project Manager Nina Dunbar, to visit a nonfunctional PUC facility adjacent to Crissy Field. The facility is currently used by the Recreation and Park Department as a maintenance facility. The PUC has proposed that the Arts Commission use art enrichment funds placed on reserve from other PUC projects to transform this facility into an arts exhibition or performance space. Ms. Manton reported that the City Attorney has confirmed that the creation of an art space would be an acceptable use of the funds, as stipulated by the Art Enrichment Ordinance, but that the use of the funds to transform the building and bring it up to code was not consistent with the intent of the Art

Enrichment Ordinance, only to implement the arts component. She concluded by stating that Arts Commission staff had suggested that the PUC could implement a feasibility study to demonstrate a good faith effort, but that nothing had been done to date.

Ms. Dunbar explained to the Commissioners that, upon request of the Golden Gate National Recreation Area (GGNRA), the PUC has dedicated $30,000 for removal of the chain link fence surrounding the plaza prior to the dedication of the Crissy Field Restoration Project. The PUC requested that the Arts Commission identify an artist to be involved in the initial plaza enhancement efforts, but Ms. Dunbar informed the PUC that this would not be possible on such short notice, as the Arts Commission would have to conduct a competition to select an artist.

Mr. Newirth stated that perhaps it would be more appropriate to raze the building, rather than convert it to another use, and that at least one foundation involved in the Restoration project had implied that they would be willing to contribute funds to enhancement of the plaza under these circumstances.

Arts Commission staff requested input from the Commissioners.

Commissioner Stermer stated that it would be premature for the Arts Commission to commit to anything until a feasibility study is completed, that the current building was unattractive and should be dealt with by the PUC, but that he also felt the potential for a new arts space in the current San Francisco space crisis was encouraging.

Commissioner Guggenheim agreed that the current structure is simply a maintenance shed, and inquired as to the size of the building.

Ms. Dunbar stated that the building is approximately 2,500 square feet, with some skylights.

Commissioner Roth concurred that the building is very unattractive, and that she had been inside the building the day before, and could not see how it could be transformed into anything useful, and that it felt out of place in the plaza.

Staff concluded the discussion by stating that PUC staff are clearly anxious to make a positive gesture at the site, and that they are apprehensive to use the reserved art enrichment funds at other sites, hence their enthusiasm for the potential uses of this site. Furthermore, while the PUC has made a good will gesture in the suggested use of this facility, they have not provided any confirmation of funds to sustain a gallery or performance space at the site. All agreed that a feasibility study would be necessary before any progress could be made on this issue, and that an expert would need to be hired to complete the work.

Commissioner Stermer suggested that the Dean of Architecture at the California College of Arts and Crafts, David Meckel, could help with the feasibility study.

The meeting was officially called to order after Commissioner Roth's arrival and a quorum was reached at 3:25 p.m.

2. **Consent Calendar**
   A. Motion to pay Smash TV (Artist Team Zane Vello, Johanna Poethig and Julio Morales) the first interim payment of $2,500 upon contract certification for the Juvenile Hall Public Art Project.
   2. Motion to pay Econ Solutions up to $15,000 for skateblock installation on the mid Embarcadero Ribbon Sculpture.
   3. Motion to pay Jeff Brown $3,794 for landscape design services and reimbursable expenses from Contract # CT280PUB4304 for the Endangered Garden at the Sunnydale Pump Station.
   4. Motion to expend funds of up to $4,000 from the 2000 URP grant to pay Jeff Brown for site monitoring and materials for the Endangered Garden at the Sunnydale Pump Station.
   5. Motion to expend funds of up to $1,850 from the 2000 URP grant to pay Brian Lease - Busy 'B' Landscaping Services for routine gardening services for the Endangered Garden at the Sunnydale Pump Station.
   6. Motion to authorize payment to Group 4 of an amount up to $2,000 for reimbursement of a Harvey Milk Plaza Design Competition S.F. Chronicle advertisement.
   7. Motion to approve a direct payment to Triadigm Technology for web design services for the Civic Art Collection in the amount of $1,525.
   8. Motion to authorize the Director of Cultural Affairs to enter into contract with Griswold Conservation Associates, LLC for an amount not to exceed $20,000 for the conservation of the bronze elements on the Fountain of the Tortoises in Huntington Park.

   Motion: Motion to move the consent calendar items.
   Moved: Stermer/Roth

3. **Gallery**
   Arts Commission Gallery Director Rupert Jenkins introduced the new Gallery Manager, Natasha Garcia-Lomas, to the Committee Members, and presented slides and videotape of artists' work for four proposed Grove Street window installations, to run October - January, 2001. The artists proposed include Rachel Murray Meyer, whose work involving the effects of light and shadow on kinetic sculptures and photograms would focus on the recent birth of her daughter; Victor Ariel Chavez, a video artist who has proposed a work which would juxtapose the natural elements of wood with the artificial elements of electronics to represent building construction and the chaos of the urban environment; Amanda Hughen, whose drawings on vellum of geometric shapes based on the surrounding built environment would hang in the gallery windows; and Art Strike's Back! which will present a video installation of interviews and performances staged in the Mission District in response to recent housing and art space issues in the area.

   In response to a question from Commissioner Stermer, Mr. Jenkins confirmed that the Art Strikes Back! project would include the video footage shown to the Commissioners as well as additional footage, and that this would be the first installation, for the month of October. Mr. Jenkins further commented that in conversation with the Arts Commission Gallery Advisory Board, all had agreed that the gallery should be involved in the discussion of this issue, and that the Grove Street Windows location is the appropriate forum.

Commissioner Stermer stated his disappointment that the arts community did not appear to become involved in the discussions regarding gentrification until it affected them directly.

Commissioner Guggenheim concurred, adding that many people do not take responsibility for their part in the gentrification of the city's neighborhoods.
Mr. Newirth concluded the discussion by stating that the discussion is focused on the displacement of residents in the neighborhood, not just the artists. He suggested that Mr. Jenkins inform Arts Commission President Stanlee Gatti, as well as the Mayor's Office, to make them aware of the proposed installation for October, as this would be prior to the November election and the Arts Commission should not be perceived as advocating for any particular proposition on the ballot dealing with this issue.

Motion: Motion to approve Grove Street Window installations by the following artists: Victor Ariel Chavez, Art Strike!, Amanda Hughen, and Rachel Murray Meyer.
Moved: Stermer/Roth

The following item was tabled until a future date.

4. **235 Pine Street Art Enrichment Proposal**
Patty Pender, 235 Pine Street and Thomas Marsh, Artist
Presentation of a proposed sculpture by Thomas Marsh for installation on the 500 block of Commercial Street, between Montgomery and Sansome Streets.

Motion: Motion to approve an untitled sculpture by Thomas Marsh for installation on the 500 block of Commercial Street, between Montgomery and Sansome Streets.

5. **Collections**
Civic Art Collection Director Debra Lehane introduced Dermit Philpott, of the San Francisco-Cork Sister City Committee, to present a proposed gift of a cast bronze bust of Michael O'Shaughnessy, the Chief Engineer of San Francisco's Hetchy Hetchy Water System, for City Hall. Ms. Lehane informed the Committee members that she had received verbal acknowledgment of interest and agreement to accept the gift from City Hall, and that this proposal had been initiated a few years prior by an attorney representing Mr. O'Shaughnessy's daughter, who had expressed desire for a traditional commemoration of her father.

Mr. Philpott presented a model of the bust, which would be created and cast by artist Don Cromin of the University of Cork, Ireland- the same university where Mr. O'Shaughnessy originally studied. Mr. Philpott indicated that he has support from Mayor Brown and Ed Harrington, the Controller, who sits on the committee which oversees art placement in City Hall. Mr. Philpott further explained that the base would be made from a block of white Sierra granite.

Ms. Lehane concluded the discussion by informing the Committee members that the bust would be of a similar scale to other's in City Hall, and recommended approval of the design.

The following motion was modified:
Motion: Motion to approve the design of a cast bronze of Michael Maurice O'Shaughnessy for placement in City Hall.

6. **Moscone Convention Center - Haring Sculpture**
Public Art Project Manager Susan Pontious provided a staff report on the Haring sculpture fabrication in Ms. Manton's absence. Ms. Pontious stated that Ms. Manton will be traveling to Providence, RI in early October to inspect the fabrication, that she is commencing the permit process with the Department of Building Inspection, and expected installation at Third and Howard to take place in late October or early November 2000.

7. **Airport**
Ms. Pontious reported that as work was complete on the artist Ann Preston's work at the airport, she was requesting approval for final payment and acceptance into the Civic Art Collection for "You Were in Heaven".

Motion: Motion to approve final payment to Ann Preston on her fabrication/installation contract for "You Were in Heaven" installed at the San Francisco International Terminal.

Motion: Motion to accept Ann Preston's artwork installed at SFO entitled "You Were in Heaven", 2000, into the Civic Art Collection.

8. **Zoo**
Ms. Pontious reported that she was requesting modification of the artists Jud Fine and Barbara McCarren's existing contract to include a subcontract for project landscaping of artwork for the Zoo. Ms. Pontious explained that the Arts Commission would not normally include this in the artist's contract, but that the proposal from the landscape architect had simply been too high, partially due to the frustration that the architects felt in working with the Zoo, that she had contacted ex-Arts Commissioner Bob LaRocca to ask him to take on the project with Field-Paoli as the lead. Ms. Pontious concluded by stating that Field Paoli specifically did not want to contract directly with the Zoo, hence the proposal set forth here.

In response to a question from Commissioner Roth, Ms. Pontious indicated that this was a previously budgeted project expense, but that the cost would be slightly more than the originally estimated $35,000-40,000. Ms. Pontious further stated that she had been requesting the original bid since June, but had only received the information in August, and that she recommended approval.

Motion: Motion to approve an increase to Jud Fine and Barbara McCarren's design development contract for an artwork at the Zoo by $50,400 in order to assume a subcontract with Field Paoli for grading, landscaping, structural engineering and drainage design.
Moved: Stermer/Roth

9. **Third Street Light Rail**
Public Art Project Manager Judy Moran referred the Committee members to the staff report submitted to them prior to the meeting and presented the Artist Team of Nobuho Nagasawa and Anita Margrill's model of their proposed design for a standard marquee attachment to be placed on twenty transit platforms on the Third Street Light Rail System. Ms. Moran reminded the Commissioners that these would be placed on the platforms with a limited art budget, with windscreens designed by the Youth Arts

Program. The standard marquees will measure 25 feet high on outbound platforms and 40 feet on inbound platforms, one at each end of the platform, and include LEDs at various points along the edges of the structures.

Commissioner Stermer stated that he liked the designs a lot.

In response to a question from Commissioner Roth, Ms. Moran confirmed that these standard marquees would be included at the twenty standard stations, as there are not enough art enrichment funds to provide for unique designs for all the stations other than the town center stations.

Motion: Motion to approve preliminary designs by the Visitacion Valley/Little Hollywood Artist Team of Nobuho Nagasawa and Anita Margrill for a standard marquee attachment for the canopy marquee poles on 20 light rail transit platforms for the Third Street Light Rail Project.
Moved: Roth/Stermer

Ms. Moran subsequently explained that the Arts Commission had not initially received enough funds for the artists' complete design development phase, but that funding was now in place and she is requesting modifications to increase the scope of work and dollar amount and to extend the termination date on the artist's existing contracts to include final design development. Ms. Moran stated that the City Attorney had advised modification of the existing contracts rather than creating new contracts.

In response to a question from Commissioner Guggenheim Ms. Moran stated that there would be no project cost increases associated with these contract modifications.

Motion: Motion to modify Contract CT280PUB4313 for Final Design of Artwork for the Third Street Light Rail Project by the Artist Team of Art Rail Ltd to extend the completion date from October 31, 2000 to December 31, 2001, to increase the Scope of Work from completion of 60% Construction Documents to completion of 100% Construction Documents, and to increase the total contract from an amount not to exceed$32,000 to an amount not to exceed $44,000.
Moved: Stermer/Roth

Motion: Motion to modify Contract CT280PUB4315 for Final Design of Artwork for the Third Street Light Rail Project by the Artist Team of Horace Washington, Frederick Hayes and JoeSam to extend the completion date from October 31, 2000 to December 31, 2001, to increase the Scope of Work to completion of 100% Construction Documents, and to increase the total contract from an amount not to exceed $22,500 to an amount not to exceed $32,500.
Moved: Stermer/Roth

Motion: Motion to modify Contract CT280PUB4314 for Final Design of Artwork for the Third Street Light Rail Project by the Artist Team of Nobuho Nagasawa and Anita Margrill to extend the completion date from October 31, 2000 to December 31, 2001, to increase the Scope of Work from completion of 60% Construction Documents to completion of 100% Construction Documents, and to increase the total contract from an amount not to exceed $25,500 to an amount not to exceed $36,500.

Moved: Stermer/Roth

Ms. Moran reported that Levy Design Partners would now be a subcontractor with BMS Design, who in turn will contract directly with the Transportation Authority.

Motion: Motion to rescind Resolution No. 0605-00-256 to increase the scope of work and reimbursable project expense budget for the Final Design for the Artwork for the Third Street Light Rail Project Contract #CP280PUB4313C for the Mission Bay/Potrero Hill/Central Waterfront Artist Team of Art Rail Ltd to include additional architectural and structural engineering work associated with the development of preliminary construction documents for a total reimbursable project expense amount not to exceed $30,000 for a total contract amount not to exceed $47,000.
Moved: Stermer/Roth

Motion: Motion to authorize the Transportation Authority to retain an amount not to exceed $60,000 for subcontracting services with Levy Design Partners for consultation in the development of engineering and construction documents for art enrichment for the Third Street Light Rail Project.
Moved: Roth/Stermer

Finally, Ms. Moran reported that the Youth Arts Advisory Committee had selected Raymond Patlan as the Youth Arts Program Coordinator for the Third Street Light Rail Project. She explained that she had created a special call to 350 local organizations and artists with experience working with youth, but that only 11 artists had applied, as many qualified individuals are too busy to commit the time to this project. Ultimately the Advisory Committee interviewed two artists, Mr. Patlan and Sheila Ghidini. Mr. Patlan has experience working with youth since 1969, and was the Director of Creativity Explored.

Commissioner Stermer stated that he was pleased with the selection, and that he knows Mr. Patlan and his work.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Raymond Patlan for consultation services as Youth Arts Program Coordinator for the Third Street Light Rail Project to work with youth residing in neighborhoods adjacent to Third Street to produce artwork for transit platform windscreens in an amount not to exceed $25,500 in fees and an amount not to exceed $4,500 for expenses.
Moved: Roth/Stermer

10. **911/OES Emergency Communications Center, Phase III**
In Public Art Project Manager Tonia Macneil's absence Ms. Moran presented a list of proposed selection panelists for the 911/OES Phase III Public Art Project. She also asked for the voluntary participation of a Commissioner to sit on the panel.

Commissioner Roth volunteered to sit on the panel.

Motion: Motion to approve Bella Feldman, Fred Hayes, Martha Heavenston, Chris Johnson, Mark Johnston, Carrie Lederer, Ann Novokov, Lewis Watts and Ann Weber as selection panelists for the 911/OES Emergency Communication Center, Phase III, and to pay each individual $65.00 for a half-day of services, or $125.00 for a full day

of service.

11. **Harvey Milk Plaza / SF Prize 2000**
Mr. Newirth reported on the activities following the Harvey Milk Plaza Competition selection panel, and reminded the Commissioners that he had provided a complete report on the panel itself at the Full Commission Meeting on September 11th. Mr. Newirth stated that the Arts Commission held a very successful press conference on the 13th in City Hall, that all of the finalists- including the winners and recipients of Special Recognition- had been present, that Supervisors Ammiano and Leno were present and very supportive of the project, and that the event received positive coverage on two television stations, three radio stations, and in the Chronicle, the Examiner, the Independent, and the Mercury News. The finalist proposals are now being exhibited in City Hall for public viewing, and a public forum will be conducted in November in the Koret Auditorium at the Main Library. Mr. Newirth explained to the Commissioners that as the focus during the panel became the memorial component of the proposals, this community meeting would acknowledge the five winning entries as well as other entries selected by the jury for the strength of their planning and urban design concepts.

Commissioner Guggenheim asked if the final design would therefore be an accumulation of all these ideas.

Mr. Newirth explained that the public forum would simply be an opportunity to gather feedback, but that it would be a long process to take in all of the information and to determine a final direction to follow before contracting with a designer, which may or may not be one of the finalists. These panel recommendations will hopefully provide a set of ideas and a direction for the Mayor and City Hall to take to funders for the project.

In response to another question from Commissioner Guggenheim, Mr. Newirth stated that the the two winners would receive $3,500 each, and the Special Recognition recipients would receive $1,000 each, as well as recognition of their designs.

Ms. Dunbar added that the winners would also be featured in Progressive Architecture in the near future, and that it was a good career move for the young entrants, while simultaneously presenting San Francisco as a city that supports good design.

Commissioner Stermer commended the staff, stating that they handled the competition very well and deserve a lot of credit for their work. He suggested that the winning proposals could also be exhibited at the California College of Arts and Crafts.

12. **New Business**
Ms. Pontious informed the Commissioners of a problem with the James Carpenter installation at the Airport. Ms. Pontious explained that while inserting cables into the fabric for the work, the subcontractor Bird Air had torn the fabric in some spots, despite the substantial PSA guarantee from the fabric manufacturer. Bird Air has repaired the the tears on site, and have taken responsibility for the problem and volunteered to replace the fabric if requested, but have also expressed concern that they will encounter the same problem, and have guaranteed the repairs for the life of

the fabric. They also proposed to increase the seam width from 2 inches to 7 inches, should the Arts Commission and the artist ask them to replace the fabric. Ms. Pontious explained that she did not want to increase the seam width, nor did she think the artist would like this solution, as from an aesthetic point of view the 2 inch seam width is much less visible, and the repairs are not very visible. If the artist and the Arts Commission choose to accept the repairs Ms. Pontious suggested that she could obtain a discount from Bird Air for damaged goods, and obtain the guarantee on the repairs.

Commissioner Stermer asked whether it would be worthwhile to start over.

Commissioner Guggenheim stated that the work would be very high in the air, and questioned whether the repairs would be discernible to the average person. He also asked if Ms. Pontious knew the lifetime expectancy of the fabric.

Ms. Pontious stated that she is inclined to recommend accepting the work as is, and that the lifetime warrantee for the fabric is approximately 20 years.

Commissioner Stermer stated that problem appeared to be with the fabric itself, rather than the repairs, but that the final decision should be left to the artist.

13. **Old Business**

14. **Adjournment**

As there was no further business, the meeting was adjourned at 4:45 p.m.

Submitted by Kristen Zaremba, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 9/27/00

9/27/00

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

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OCT 18 2000
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Wednesday, October 18, 2000

3:00 p.m. "Cancelled"

25 Van Ness Avenue, Suite 70

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Public comment in regard to specific items will be taken before or during consideration of the item.

AGENDA

I. **Consent Calendar**
   A. Motion to approve direct payment of $600. to Emmanuel Montoya for an assistant to help him complete work on *Sanctuary*, a work of art at the San Francisco International Airport.
   B. Motion to approve final payment to Emmanuel Montoya and Juana Alicia on Contract #CT288PUB1316 for construction documents and fabrication of bas relief materials for *Sanctuary*, a work of art at the San Francisco International Airport.
   C. Motion to approve final payment to James Carpenter Design Associates on Contract #CT287PUB1017 for fabrication and transportation of *Four Sculptural Light Reflectors,* a work of art at the San Francisco International Airport.
   D. Motion to approve an increase of Jud Fine and Barbara McCarren's Zoo artwork design development and construction document contract by $5,000. for reimbursable expenses.
   E. Motion to approve direct payment to Amelco Electric of $920. for phone boxes and trim for Vito Acconci's artwork at the San Francisco International Airport.
   F. Motion to approve direct payment to Constante Crovatto of $438.35 for mosaic materials for the reinstallation of Joyce Kozloff's mosaic murals at the San Francisco International Airport.
   G. Motion to approve direct payment to Emilio Simonutti of $3752.20 for repair of Joyce Kozloff's mosaic murals.
   H. Motion to approve direct payment to Ford Graphics of an amount not to exceed

$1,500. for scanning and adapting blueprint images for the Third Street Light Rail Metro East Vehicle Maintenance and Operations Facility curtain wall glass artwork by the Artist Team of Nobuho Nagasawa and Anita Margrill.

I. Motion to approve direct payment to Busy B landscaping services of an amount not to exceed $1,250. for work to be performed on the Sunnydale Pump Station Endangered Garden project.

J. Motion to extend Contract #CT288PUB1301 with the Joint Venture Team of Stanley Saitowitz, B. Stauffacher Solomon and Vito Acconci from December 31, 2000 to July 31, 2001 for design and consulting services on the Mid-Embarcadero Promenade Ribbon Project.

K. Motion to approve the proposed mural by artist Mary Nash and the Mural Resource Center / SOMARTS, funded by Neighborhood Beautification, for 86 Balmy Alley.

L. Motion to approve the proposed mural by artist Marta Ayala and the Mural Resource Center / SOMARTS, funded by Neighborhood Beautification, for the Santa Maria and Santa Marta Community Center, located at 1050 South Van Ness Avenue.

M. Motion to approve the proposed mural by lead artist Thomas Ortiz and others for the Columbia Park Boys and Girls Club, located at 163 London and Excelsior Streets, funded by Neighborhood Beautification via the Youth Leadership Institute, pending approval of suggested changes and submittals of letters of support.

N. Motion to approve direct payment to Rocket Science in an amount not to exceed $7,500. for repainting staff sections of *Salty Peanuts*, an artwork by artist Mildred Howard installed at the San Francisco International Airport.

II. **Gallery**
Rupert Jenkins
Staff report.

Motion: Motion to approve honoraria payments of $150.00 to FY00-01 Grove Street Windows artists and artist groups: Victor Ariel Chavez, Art Strike!, Amanda Hughen, and Rachel Murray Meyer.

III. **Airport**
Susan Pontious
Staff report on proposed purchase of Robert Arneson sculpture.

Motion: Motion to approve the purchase of *Yin Yang*, a limited edition of cast bronze heads by Robert Arneson, for $225,000 plus transportation and installation, pending final Airport approval.

IV. **Moscone Convention Center - Haring Sculpture**
Tonia Macneil
Staff report.

Motion: Motion to approve increase of contract #CT280PUB4310 with the Estate of Keith Haring by an amount not to exceed $20,000, to cover increased costs of concrete base construction.

V. **Ocean Avenue Art Enrichment**

Jill Manton
Staff report on public meetings and authorization for staff to curate a short list of candidates for the development of an arts master plan in conjunction with the larger master planning effort to be undertaken by Department of City Planning.

Motion: Motion to authorize staff to curate a short list of candidates for the development of an arts master plan for Ocean Avenue Art Enrichment, in conjunction with the larger master planning effort to be undertaken by Department of City Planning.

VI. **Tenderloin Police Station**
Nina Dunbar
Staff report.

Motion: Motion to approve final payment to Anders Barth on Contract #CT280PUB4308 for design, fabrication and delivery of artwork entitled *First Person Plural* for the Tenderloin Police Station.

VII. **Sunnydale Pump Station- Endangered Garden**
Susan Gray
Staff report on artist Patricia Johanson's shellfish bed proposal.

VIII. **Juvenile Hall Replacement Facility**
Susan Gray
Staff report.

IX. **Collections**
Debra Lehane
Staff report.

X. **Public Art Program Selection Process**
Jill Manton
Policy discussion.

XI. **Public Utilities Commission - Baker Street Pump Station**
Jill Manton
Policy discussion re: interpretation of Art Enrichment Ordinance.

XII. **New Business**

XIII. **Old Business**

XIV. **Adjournment**

10/13/00

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, October 18, 2000

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

MEETING CANCELED

10/17/00

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SAN FRANCISCO ARTS COMMISSION

REVISED

VISUAL ARTS COMMITTEE

Thursday, December 7, 2000
Note: This meeting replaces the meeting previously scheduled for December 20, 2000.

4:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave. ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

AGENDA

I. **Airport**
   A. M. Howard Artwork
   Judy Moran

   Discussion regarding possible change to the hue of the two musical staff sections of Salty Peanuts, an artwork by artist Mildred Howard installed in Concourse A at the San Francisco International Airport.

   Motion: Motion to authorize direct payment to Rocket Science in an amount not to exceed $7,500 for testing and repainting in a different hue, or in an amount not to exceed $9,500 if repainted after midnight, the staff sections of Salty Peanuts, an artwork by artist Mildred Howard installed in Concourse A at the San Francisco International Airport, contingent upon artist and staff concurrence with the change.

   B. Airport Public Relations
   Susan Pontious

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Motion: Motion to approve a modification to increase the contract #ENAR01000008 with Brown and Collins for the SF International Airport Artwork public relations services by $36,700 for a total contract amount of $81,700, for design and production of 27 kiosk posters, 11x17 in. posters and reception invitations.

C. Arneson Sculpture
Susan Pontious

Motion: Motion to approve the purchase of *Yin Yang*, a sculpture by artist Robert Arneson, for the San Francisco International Airport, for $225,000, pending the airport's approval.

II. **Gallery**
Rupert Jenkins
Arts Commission Gallery staff report.

Motion: Motion to approve the Photo Metro Award Winners exhibition for the Arts Commission Gallery.

Motion: Motion to approve the Murphy & Cadogan Fellowship in the Fine Arts - sponsored by the San Francisco Foundation- for the Arts Commission Gallery.

Motion: Motion to approve the Veterans Building banner designs for the Arts Commission Gallery.

III. **Juvenile Hall Replacement Facility**
Susan Gray
Progress report regarding the public art program development for Juvenile Hall.

IV. **Sunnydale Pump Station- Endangered Garden**
Susan Gray
Progress report regarding the Sunnydale Pump Station shoreline installation by Patricia Johansen, presentation of a potential design solution to link the two components of artwork and announcement of URP 2000-2001 grant approval.

V. **Collections**
Debra Lehane
Staff report.

VI. **Ocean Avenue Art Enrichment/Arts Master Plan**
Jill Manton
Staff report.

Motion: Motion to authorize staff to develop a short list of qualified candidates to be interviewed to develop an arts master plan in conjunction with consultants hired by Department of City Planning for the Ocean Avenue Are Enrichment Project.

VII. **South East Facility**
Jill Manton

Staff report.

Motion: Motion to authorize staff to proceed with project development and artist recruitment process for a site within the lobby of the South East Facility and for staff to combine art enrichment monies in the amount of $45,000 from the Co-Generation Facility and $39,700 from the Gravity Belt Thikener Project for a total of $84,700 for use at this facility headquarters project site.

VIII. **Fillmore Street Bridge**
Nina Dunbar
Staff report on the panel's recommendation for the Fillmore Street Bridge public art project.

Motion: Motion to approve the panel's recommendation of Mildred Howard's proposal, *Three Shades of Blue* for Fillmore Street Bridge Public Art Project and to authorize the Director of Cultural Affairs to enter into contract with Ms. Howard for design development and final design of the artwork, interaction with local Fillmore community and production of construction documents and all-related production expenses for this proposal for an amount not to exceed $50,000.

IX. **Harvey Milk Plaza Public Forum Report**
Rich Newirth / Jill Manton / Nina Dunbar

X. **Public Art Program Selection Process**
Jill Manton
Preliminary Discussion regarding Artist Selection Procedures.

XI. **Public Utilities Commission Arts Master Plan Proposal**
Jill Manton / Nina Dunbar
Proposal to hire an artist team to develop a comprehensive arts master plan for the PUC facilities and properties, and to utilize a portion (to be specified) of art enrichment reserved to pay artists' fees and expenses.

XII. **New Business**

XIII. **Old Business**

XIV. **Adjournment**

12 4:00

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San Francisco Arts Commission Public Meetings

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SAN FRANCISCO ARTS COMMISSION

SPECIAL MEETING

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VISUAL ARTS COMMITTEE

Monday, January 8, 2001

2:30 p.m.

25 Van Ness Avenue, Suite 70

Notices
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AGENDA

I. **Consent**
   A. Motion to approve the Market Street Art in Transit Kiosk Poster designs by artist Jon Rubin for installation on Market Street from February 16 through May 17, 2001.

II. **Fillmore Street Bridge**
   Nina Dunbar
   Staff report on the panel's recommendation for the Fillmore Street Bridge public art project.

   Motion: Motion to approve the panel's recommendation of Mildred Howard's proposal, *Three Shades of Blue* for the Fillmore Street Bridge Public Art Project and to authorize the Director of Cultural Affairs to enter into contract with Ms. Howard for design development and final design of the artwork, interaction with local Fillmore community and production of construction documents and all-related production expenses for this proposal for an amount not to exceed $50,000.

III. **Adjournment**

1/3/01

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San Francisco Arts Commission Public Meetings

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SAN FRANCISCO ARTS COMMISSION

SPECIAL MEETING

VISUAL ARTS COMMITTEE

Monday, January 8, 2001

2:30 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Stanlee Gatti, Denise Roth, Dugald Stermer, Dede Wilsey. Absent: Ralph Guggenheim.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Jill Manton, Judy Moran, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 2:35 p.m.

I. **Consent Calendar**
Project Manager Judy Moran presented the proposals by artist Jon Rubin for installation in the Market Street Kiosks beginning in February, 2001. Ms. Moran informed the Committee Members that the artist's proposal for a series on the "Weeds of Market Street" was already approved in concept, and that what she was presenting here were final designs. The posters reflect the theme of the 'homeless' plants of Market Street- those that continue to grow despite street cleaning or manicuring efforts. Each of the six images will be identified by its location in front of a particular street address.

Commissioner Stermer suggested that it might be helpful to include the plant name

for each as well as its location.

A. Motion to approve the Market Street Art in Transit Kiosk Poster designs by artist Jon Rubin for installation on Market Street from February 16 through May 17, 2001.

Motion: Motion to move the consent calendar items.
Moved: Stermer/Roth

2. **Fillmore Street Bridge**
Public Art Program Director Jill Manton and Project Manager Nina Dunbar reported on the panel's recommendation for the Fillmore Street Bridge public art project. Ms. Manton introduced Shirley Wysinger, Senior Project Manager for the Redevelopment Agency, which has contracted with the Arts Commission to administer the artist selection process and contract for art component of the bridge. Ms. Dunbar reminded the Committee Members that the Redevelopment project consists of streetscaping enhancements from Post to McAllister, including paving, lighting, landscaping and commemorative plaques. The project will also include the refurbishment of the Fillmore Street bridge / Geary Street overpass, including widening of the sidewalks and installation of a partially enclosed glass canopy structure. Redevelopment has identified the glass canopies for art enrichment. Subsequently artists were invited by the Arts Commission through a formal RFQ process to submit proposals to enhance the panels and reinforce the bridge's visual presence. The three short-listed artists- Mildred Howard, Tomie Arai, and the artist team of Reddy Lieb and Dorothy Lenehan- submitted proposals reviewed by a seven-member panel, excluding Arts Commissioner Rod Freeborn-Smith, who had intended to sit on the panel but was called away on an emergency.

Ms. Dunbar further reported that the selection panel ultimately recommended artist Mildred Howard, who submitted a proposal with the team of John Winder and Associates, architects, and poet Quincy Troupe. Ms. Howard's proposal, entitled *Three Shades of Blue*, would incorporate three bands of different colored blue glass running the length of the bridge, the word "BLUE" in large type (to be visible to traffic passing under the bridge), a poem composed by Mr. Troupe, which would be etched into the glass and the sidewalk, as well as bands of blue light which would project onto the underpass and vehicular traffic traveling on Geary Street. Ms. Dunbar reiterated that the artist had chosen to present a conceptual proposal and to treat the entire bridge as a sculptural element, rather than restricting her ideas to the two-dimensional planes of the glass panels. The theme of music, as represented by the color blue, through its universal and rhythmic qualities, as well as Mr. Troupe's poem with its allusions to the sights, scents, and sounds of the communities bridged literally and figuratively by the artwork, would be emphasized to celebrate and connect the various communities' histories from the past through and into the future.

Ms. Dunbar informed the Committee members that while the artists were initially instructed to develop graphic, two-dimensional proposals for the glass panels, they felt that Ms. Howard's sculptural treatment of the bridge was the most successful. She also indicated that a community meeting had already been conducted, where the community some concerns regarding some of the words used in Mr. Troupe's poem. If Ms. Howard is selected, the Arts Commission would set up additional meetings with her team and the community to solicit further input and to ensure their endorsement of the project. Ms. Dunbar concluded by stating that she and Ms.

Wysinger have already met with the proprietor of the Boom Boom Room, located at the northern end of the bridge, to discuss concerns regarding the artwork lighting, and that he was in support of the project.

Ms. Wysinger added that the lack of visual imagery in Ms. Howard's proposal would enhance its timeless qualities, rather than 'dating' the bridge.

Ms. Manton added that the project architect, Chuck Leoni of Michael Willis & Associates, also strongly supports the proposal.

Commissioner Roth noted that this item was originally placed on the December 2000 Full Commission agenda, and inquired as to why the item was sent back to committee.

Ms. Manton explained that the Visual Arts Committee had not convened since September, and in the interest of time staff had decided to take the item to the Full Commission, but that Commissioners felt such an important project should be reviewed at the Committee level.

In response to a question from Commissioner Gatti regarding the text, specifically the letters B L U E, Ms. Dunbar explained that while some of the phrases in the poem might be altered, this poem, and the poet Quincy Troupe, would be selected as condition of recommendation of approval for the artist team. Commissioner Gatti commented that he thought the concept was interesting, that the area would benefit from the enhanced lighting, and that he liked the use of the color blue, but that the style and use of large text was not very original. He acknowledged that the design would catch people's attention, and was "subliminally unusual".

Commissioner Roth concurred that she liked the use of the underpass lighting.

Commissioner Stermer stated that he also felt he might prefer the proposal without the B L U E text, but that he liked the blue lights.

Commissioner Wilsey stated that she also liked the blue color, that it has a calming force on the neighborhood, and that the lettering was so large and 'obvious' that it would tend to disappear or blend into the surrounding streetscape, rather than standing out. She asked if the artist felt strongly about the use of the enlarged letters.

Ms. Dunbar replied that the issue had not been raised prior to this meeting, and that she could ask the artist to consider the question. She added that some felt the use of the color blue was 'sexy' rather than calming, to which Commissioner Gatti replied that the artwork would feel sexier without the enlarged letters.

Commissioner Stermer acknowledged the challenge this work faced, as the artwork is expected to meet so many demands: from the surrounding communities, to enhance the neighborhood environment, the bridge, and the vehicular and pedestrian traffic experience. He also asked if Mr. Troupe objected to the concept of a poem 'written by committee'.

Ms. Dunbar acknowledged the awkwardness of the demands placed on the poet, and indicated that she was planning to work with Janet Heller of the Arts Commission's

WritersCorp program, and that Ms. Howard had indicated that the poet is open to discussion about revising the poem.

Commissioner Gatti concluded the discussion by stating that this project proposal was a good prelude to the possible construction of a bridge crossing over Geary at Divisadero Street.

Motion: Motion to approve the panel's recommendation of Mildred Howard's proposal, *Three Shades of Blue* for the Fillmore Street Bridge Public Art Project and to authorize the Director of Cultural Affairs to enter into contract with Ms. Howard for design development and final design of the artwork, interaction with local Fillmore community and production of construction documents and all-related production expenses for this proposal for an amount not to exceed $50,000.

Moved: Stermer /Wilsey

3. **Adjournment**

Ms. Manton invited all the Commissioners to join a site visit to the Baker Street Pump Station prior to a discussion at the next committee meeting regarding the building's use and a proposal from the PUC for the use of art enrichment funds.

As there was no further business, the meeting was adjourned at 3:05 p.m.

Submitted by Kristen Zaremba, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 2/28/01

2/28/00

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SAN FRANCISCO ARTS COMMISSION

01-27-01A11:38 RCVD

VISUAL ARTS COMMITTEE

Wednesday, January 24, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Public comment in regard to specific items will be taken before or during consideration of the item.

AGENDA

I. **Consent**
   A. Motion to approve the conceptual design proposal for a sidewalk artwork cast in colored concrete pavers created by youth and Urban Artworks, directed by artist Gary Carlos and Ali Vieira of St. John's Educational Thresholds Center, to be installed at 3090 16th Street at Valencia, contingent upon final design approval by staff.
   B. Motion to authorize a direct payment to The CAD Group for additional electronic layout design work of the two art curtain walls for the Muni Metro East Vehicle Maintenance and Operations Facility designed by the Artist Team of Nobuho Nagasawa and Anita Margrill in an amount not to exceed $1,800.
   C. Motion to modify Contract #CT280PUB4301 for the design of artwork for the Muni Metro East Vehicle Maintenance and Operations Facility with the Artist Team of Nobuho Nagasawa and Anita Margrill to increase the expense budget from an amount not to exceed $1,000 to an amount not to exceed $7,500 to pay for an architectural consultant to review drawings and prepare specifications for the art glass curtain wall units, and for Pulp Studios to prepare a to-scale art glass unit sample for a total new contract amount not to exceed $22,500.
   D. Motion to authorize payment in the amount of $13,497.59 to Fiber Creations for illuminator upgrades on the Embarcadero Ribbon Sculpture.
   E. Motion to accept and expend a $15,000 Urban Resources Partnership (URP) Grant for the Sunnydale Pumpstation/ Endangered Garden Public Art Project.

F. Motion to authorize the Director of Cultural Affairs to modify the contract with Atthowe Fine Arts Services to extend the contract for the relocation of monuments to December 31, 2001.
G. Motion to accept and expend a grant from Fleishhacker Foundation in the amount of $3,500 for the Helen Ludwig Exhibition.
H. Motion to accept and expend a grant from Roselyne Swig in the amount of $3,500 and $24.71 for the Helen Ludwig Exhibition.
I. Motion to accept and expend a cash gift from the Nob Hill Foundation in the amount of $77,014 for the Fountain of the Turtles Project in Huntington Park.
J. Motion to accept and expend a cash gift from the Nob Hill Foundation in the amount of $38,586 for the Fountain of the Turtles Project in Huntington Park
K. Motion to authorize the use of $4,000 in art enrichment money at St. Mary's Square for restoration and maintenance of monuments in St. Mary's Square.
L. Motion to authorize the use of $2,780 in art enrichment money from the United Nations Plaza Improvement Project for repair of the fiber optic lighting system associated with the artwork *Constellation* at the New Main Library.
M. Authorization to reserve for Muni art maintenance the *(amount to be provided at meeting)* in art enrichment generated by the Muni construction at the Presidio and Potrero Muni Facilities.
N. Motion to approve final payment on Vito Acconci's contract #ENAR0000023, for fabrication of full scale mock-up and architectural modifications to the Airport transfer corridor.

II. **Gallery**
Rupert Jenkins
Staff report.

Motion: Motion to approve an installation show curated by Janine Antoni for the Arts Commission Gallery.

Motion: Motion to approve the Soundworks show curated by Laura Brun of the Lab with artists Paul DeMarinis, Anthony Dicenza (SF), and Ann Bean (UK) for the Arts Commission Gallery.

III. **Juvenile Hall Replacement Facility**
Jill Manton / Susan Gray
Informational presentation of concept designs for the Juvenile Hall Replacement Project by the artist team of Johanna Poethig, Zane Vella & Julio Moralez.

Motion: Motion to approve modification of contract #ENAR01000020-01 with Smash TV for design development of artworks for the Juvenile Hall Replacement Facility for an amount not to exceed $6,500 for a total contract amount not to exceed $21,500 for additional design services.

IV. **911/OES Emergency Services Center**
Tonia Macneil
Staff report on the selection panel meeting.

Motion: Motion to approve the selection panel's recommendation of an artist for the 911/OES Emergency Services Center and to authorize the Director of Cultural Affairs to enter into contract with *(Artist's name to be presented at meeting)* for final design,

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Staff progress report.

Motion: Motion to approve an increase in the contract for artwork at the Tenderloin Children's Playground with artist Ruth O'Day by $3,000, for a total contract amount not to exceed $8,000.

Motion: Motion to accept with gratitude gifts of $250 each from John F. Thomas and Sarah J. Clark to increase artist Ruth O'Day's fee for creation of an artwork for the Tenderloin Children's Playground (Turk/Hyde Playground).

VI. **Collections**
Debra Lehane
A. Sheriff's Facility

Motion: Motion to transfer the sectional sofa created for the lobby of the Sheriff's facility to the property and responsibility of the Sheriff's Department.

B. 911 Center
Report on damage to the sculpture by Clifford Rainey located at the 911 Center.

VII. **Airport**
Susan Pontious
Program updates

Motion: Motion to approve payment to Richard Barnes in the amount of $571.99 for 2 (8" x 10") prints and 5 (35 mm) slide duplicates and usage fee for photographs of James Carpenter's "Four Sculptural Light Reflectors" at S.F. International Airport.

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Motion: Motion to approve an increase to Vito Acconci's contract #ENAR0000046 for fabrication and installation of an artwork at San Francisco International Airport by $460,000 to cover increased fabrication and installation costs.

Motion: Motion to approve relocation of *Gateway* by Ik-Joong Kang in order to accommodate new restrooms in the Departures Lounge.

VIII. **Main Library**
Susan Pontious
Staff report.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Rocket Science for an amount not to exceed $45,000 for the construction and installation of four new easy maintenance illuminator enclosures and fiber guides for *Constellation*, an artwork by Nayland Blake at the new Main Library.

IX. **Ocean Avenue Art Enrichment/Arts Master Plan**
Jill Manton / Kristen Zaremba
Staff report.

Motion: Motion to approve the selection panel's recommendation for the Ocean Avenue Arts Master Plan Project, and to authorize the Director of Cultural Affairs to enter into a contract with *(name to be provided at meeting)* for $15,000 to develop an Arts Master Plan in conjunction with the City Planning Department's Balboa Park Station Area Plan.

X. **Moscone Center Expansion Project:**
Jill Manton
Staff report.

Motion: Motion to authorize acceptance of the proposal submitted by SACO SmartVision Corp. for the Moscone LED screen in the amount of $799,352.

Motion: Motion to authorize staff to proceed to prepare to prepare a Letter of Intent and to make payment to SACO SmartVision Corp. for an amount not to exceed $40,000 for the preparation of engineering and mechanical drawings.

XI. **P.U.C. - Baker Street Pump Station**
Jill Manton
Discussion regarding use of Art Enrichment Funds to transform Baker Street Pump Station into an art exhibition space.

Motion: Motion to approve or disapprove the proposed use of Art Enrichment Funds to transform the Baker Street Pump Station into an art exhibition space.

XII. **Sunnydale Pump Station - Endangered Garden**
Susan Gray
Progress report.

XIII. **Public Art Program Selection Process**
Jill Manton
Preliminary Discussion regarding Artist Selection Procedures.

XIV. **New Business**

XV. **Old Business**

XVI. **Adjournment**

01/18/00

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San Francisco Arts Commission Public Meetings

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SAN FRANCISCO ARTS COMMISSION

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24/01 revised

REVISED

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.

JAN 2 2 2001

SAN FRANCISCO PUBLIC LIBRARY

01-22-01 P12:00 RECEIVED

Wednesday, January 24, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, ste 240 San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

I. **Consent**

A. Motion to approve the conceptual design proposal for a sidewalk artwork cast in colored concrete pavers created by youth and Urban Artworks, directed by artist Gary Carlos and Ali Vieira of St. John's Educational Thresholds Center, to be installed at 3090 16th Street at Valencia, contingent upon final design approval by staff.

B. Motion to authorize a direct payment to The CAD Group for additional electronic layout design work of the two art curtain walls for the Muni Metro East Vehicle Maintenance and Operations Facility designed by the Artist Team of Nobuho Nagasawa and Anita Margrill in an amount not to exceed $1,800.

C. Motion to modify Contract #CT280PUB4301 for the design of artwork for the Muni Metro East Vehicle Maintenance and Operations Facility with the Artist Team of Nobuho Nagasawa and Anita Margrill to increase the expense budget from an amount not to exceed $1,000 to an amount not to exceed $7,500 to pay for an architectural consultant to review drawings and prepare specifications for

the art glass curtain wall units, and for Pulp Studios to prepare a to-scale art glass unit sample for a total new contract amount not to exceed $22,500.

D. Motion to authorize payment in the amount of $13,497.59 to Fiber Creations for illuminator upgrades on the Embarcadero Ribbon Sculpture.
E. Motion to accept and expend a $15,000 Urban Resources Partnership (URP) Grant for the Sunnydale Pumpstation/ Endangered Garden Public Art Project.
F. Motion to authorize the Director of Cultural Affairs to modify the contract with Atthowe Fine Arts Services to extend the contract for the relocation of monuments to December 31, 2001.
G. Motion to accept and expend a grant from Fleishhacker Foundation in the amount of $3,500 for the Helen Ludwig Exhibition.
H. Motion to accept and expend a grant from Roselyne Swig in the amount of $3,500 and $24.71 for the Helen Ludwig Exhibition.
I. Motion to accept and expend a cash gift from the Nob Hill Foundation in the amount of $77,014 for the Fountain of the Turtles Project in Huntington Park.
J. Motion to accept and expend a cash gift from the Nob Hill Foundation in the amount of $38,586 for the Fountain of the Turtles Project in Huntington Park
K. Motion to authorize the use of $4,000 in art enrichment money at St. Mary's Square for restoration and maintenance of monuments in St. Mary's Square.
L. Motion to authorize the use of $2,780 in art enrichment money from the United Nations Plaza Improvement Project for repair of the fiber optic lighting system associated with the artwork *Constellation* at the New Main Library.
M. Authorization to reserve for Muni art maintenance the *(amount to be provided at meeting)* in art enrichment generated by the Muni construction at the Presidio and Potrero Muni Facilities.
N. Motion to approve final payment on Vito Acconci's contract #ENAR0000023, for fabrication of full scale mock-up and architectural modifications to the Airport transfer corridor.
O. Motion to approve a modification to increase Contract #ENAR01000008 with Brown and Collins for the SF Intl. Airport artwork public relations services by $10,100 for catering services related to the artists' reception, for a total contract amount of $96,100.

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Rupert Jenkins
Staff report.

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01/22/00

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
FEB 24 2004
SAN FRANCISCO PUBLIC LIBRARY

Wednesday, January 24, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Notices
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Minutes

Commissioners Present
Ralph Guggenheim, Dugald Stermer, Dede Wilsey. Absent: Stanlee Gatti, Denise Roth.

Staff Present
Richard Newirth, Director of Cultural Affairs; Rupert Jenkins, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:15 p.m.

I. **Consent Calendar**

Civic Art Collection Program Director Debra Lehane informed the Commissioners that the amount in item G should be $3,000, rather than $3,500.

A. Motion to approve the conceptual design proposal for a sidewalk artwork cast in colored concrete pavers created by youth and Urban Artworks, directed by artist Gary Carlos and Ali Vieira of St. John's Educational Thresholds Center, to be installed at 3090 16th Street at Valencia, contingent upon final design approval by staff.
2. Motion to authorize a direct payment to The CAD Group for additional electronic layout design work of the two art curtain walls for the Muni Metro East Vehicle Maintenance and Operations Facility designed by the Artist Team

of Nobuho Nagasawa and Anita Margrill in an amount not to exceed $1,800.

3. Motion to modify Contract #CT280PUB4301 for the design of artwork for the Muni Metro East Vehicle Maintenance and Operations Facility with the Artist Team of Nobuho Nagasawa and Anita Margrill to increase the expense budget from an amount not to exceed $1,000 to an amount not to exceed $7,500 to pay for an architectural consultant to review drawings and prepare specifications for the art glass curtain wall units, and for Pulp Studios to prepare a to-scale art glass unit sample for a total new contract amount not to exceed $22,500.
4. Motion to authorize payment in the amount of $13,497.59 to Fiber Creations for illuminator upgrades on the Embarcadero Ribbon Sculpture.
5. Motion to accept and expend a $15,000 Urban Resources Partnership (URP) Grant for the Sunnydale Pumpstation/ Endangered Garden Public Art Project.
6. Motion to authorize the Director of Cultural Affairs to modify the contract with Atthowe Fine Arts Services to extend the contract for the relocation of monuments to December 31, 2001.
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10. Motion to accept and expend a cash gift from the Nob Hill Foundation in the amount of $38,586 for the Fountain of the Turtles Project in Huntington Park
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12. Motion to authorize the use of $2,780 in art enrichment money from the United Nations Plaza Improvement Project for repair of the fiber optic lighting system associated with the artwork *Constellation* at the New Main Library.
13. Authorization to reserve for Muni art maintenance $5,400 in art enrichment generated by the Muni construction at the Presidio and Potrero Muni Facilities.
14. Motion to approve final payment on Vito Acconci's contract #ENAR0000023, for fabrication of full scale mockup and architectural modifications to the Airport transfer corridor.
15. Motion to approve a modification to increase Contract #ENAR01000008 with Brown and Collins for the SF Intl. Airport artwork public relations services by $10,100 for catering services related to the artists' reception, for a total contract amount of $96,100.

Motion: Motion to move the consent calendar items.
Moved: Stermer/Wilsey

2. **Gallery**
Gallery Director Rupert Jenkins provided a staff report on proposed exhibitions for the Arts Commission gallery. Mr. Jenkins presented a collaborative 'sound project' proposal as part of an international exchange between an organization in London, the Headlands Center for the Arts, California College of Arts and Crafts (CCAC) and the San Francisco Arts Commission Gallery to run from May 9th until June 16, 2001. The Arts Commission Gallery component would include a sound and sculptural piece by Paul DeMarinis, communication and sound videos by British artist Anne Bean, and sound work by Anthony Dicenza, a CCAC graduate and Whitney Biennial exhibitor.

Commissioner Stermer asked how the staff proposed to balance all of the different sound works in the gallery space, to which Mr. Jenkins replied that the artists would all collaborate on the installation itself.

Mr. Jenkins subsequently presented a proposal for an exhibition curated by artist Janine Antoni for October 2001. He explained that the Gallery exhibition committee proposed offering the gallery space for an independent curator to develop a site-specific exhibition. Ms. Antoni, who will be a visiting faculty member at the San Francisco Art Institute in March, would be paid a $500 honorarium to curate the show.

Motion: Motion to approve an installation show curated by Janine Antoni for the Arts Commission Gallery.
Moved: Wilsey/Stermer

Motion: Motion to approve the Sound works show curated by Laura Brun of the Lab with artists Paul DeMarinis, Anthony Dicenza (SF), and Ann Bean (UK) for the Arts Commission Gallery.
Moved: Stermer/Wilsey

3. **Juvenile Hall Replacement Facility**
Public Art Program Director Jill Manton and Public Art Project Manager Susan Gray provided a staff report on the Juvenile Hall Replacement Project by the artist team of Johanna Poethig, Zane Vella & Julio Moralez. Ms. Gray reported that staff and artists found the project to be quite complicated and challenging, and that all had determined that youth involvement in the art component would be best achieved through their experience and interaction with the artists, rather than in finished work created by youth. Ms. Gray also indicated that potential sites for art treatment now included a video installation with work developed by youth for the lobby, the lobby glazing, the high-stress 'visitation area' and the chapel. She added that the artists had initially proposed utilizing the internal television system, but that the art budget was not sufficient to cover the costs of the system infrastructure.

Ms. Manton added that initially artists and staff had hoped to piggyback on the facility's system, and that they had struggled through a number of false starts on the project.

Commissioner Guggenheim inquired whether the modification presented here was for the design contract only. Ms. Manton explained that the artists' design work involved development of the curriculum for the youth, and that the artists were being asked to do some work out of sequence from the original proposal, thus requiring a contract increase, and that the check would be released in in-house, to ensure that the work was completed before payment was made to the artists.

Commissioner Stermer asked to be regularly informed about future progress on the project.

Motion: Motion to approve modification of contract #ENAR01000020-01 with Smash TV for design development of artworks for the Juvenile Hall Replacement Facility for an amount not to exceed $6,500 for a total contract amount not to exceed $21,500 for

additional design services.

Moved: Stermer/Wilsey

4. **Tenderloin Children's Playground**
Public Art Project Manager Tonia Macneil provided a staff progress report on the Tenderloin Children's Playground at Turk and Hyde Streets. Ms. Macneil informed the Commissioners that the artist had completed her samples for the project, as well as workshops with between 30 and 40 children for the 100 foot tile project. She explained that the two motions presented were to increase the artist's contract to cover the increased scope of the project, as well as to accept the generous gift of the project architect and his partner, each of whom wished to contribute to the project.

Commissioner Stermer stated that he was very pleased with the artist's excellent work.

Motion: Motion to approve an increase in the contract for artwork at the Tenderloin Children's Playground with artist Ruth O'Day by $3,000, for a total contract amount not to exceed $8,000.

Moved: Wilsey/Stermer

Motion: Motion to accept with gratitude gifts of $250 each from John F. Thomas and Sarah J. Clark to increase artist Ruth O'Day's fee for creation of an artwork for the Tenderloin Children's Playground (Turk/Hyde Playground).

Moved: Wilsey/Stermer

5. **911/OES Emergency Services Center**
Ms. Macneil subsequently provided a staff report on the selection panel meeting for the 911/OES Emergency Services Center Phase III public art project. The artwork is proposed for a plaza to be located on the east side of the 911 Center, where one building is to be removed. The Center staff wish to maintain an open space in the plaza, for community events and a staging area for potential disaster/emergency situations. Ms. Macneil explained that this is also the site where wires connecting the 250,000 fireboxes around the city converge into a monitoring system built in 1915 and resurrected after the modern system failed during the 1989 Loma Prieta earthquake. Two of the three artists proposals considered for selection focused on this pull box system. Ms. Macneil presented the proposal board by artist Sheila Ghidini. Ms. Ghidini's proposal would center on a map identifying all of the pull box locations, set into the plaza and composed of dyed concrete and stainless steel, as well as a single red firebox installed at the plaza site.

Ms. Macneil explained that the panel liked the 'interactive, down to earth' feeling of this work, relative to the other proposals. She further reported that she and the project architect were both concerned about durability and maintenance issues related to the proposed work, but that those issues would be further researched and addressed.

In response to a question from Commissioner Guggenheim, Director of Cultural Affairs Richard Newirth confirmed that the project would be going to Civic Design for review.

Commissioner Guggenheim further inquired whether the orientation of the proposal was accurate, and if concerns regarding skateboarders and other potential hazards had been addressed. Ms. Macneil confirmed that the project orientation would be rotated to align with the city's actual orientation, and that staff have a year to test materials and products before the project would be completed. Finally, Ms. Macneil informed the Committee members that the selection panel was also inclined to support the proposal by artist Michael Brown, which would complement Sheila Ghidini's work with a wall element incorporating materials from the demolished building. She indicated that she would bring the issue back to committee if additional funds could be identified.

Motion: Motion to approve the selection panel's recommendation of an artist for the 911/OES Emergency Services Center and to authorize the Director of Cultural Affairs to enter into contract with Sheila Ghidini for final design, fabrication and installation of an artwork for an amount not to exceed $31,000.

Moved: Stermer/Wilsey

6. **Collections**
   A. Sheriff's Facility
   Ms. Lehane introduced Eileen Hirst, Chief of Staff at the Sheriff's Facility, to the Commissioners. Ms. Lehane informed the committee members that the sofa at the building located on Bryant Street was suffering from wear and tear, and that a proposal had been made to transfer responsibility for the sofa, which is currently a part of the Civic Art Collection, so that the facility's staff could repair and maintain the sofa as needed. She further explained that the staff feel a great fondness for the piece, but that due to it's location in a public lobby which is open 24 hours a day, it needs to be recovered and restuffed. The Arts Commission budget for maintenance of the sofa is not sufficient, and the Sheriff's department is uncomfortable transferring the funds for repair to the Arts Commission, but they have volunteered to take on the responsibility directly.

   Mr. Newirth asked if the sofa needed to be deaccessioned from the Collection.

   Ms. Lehane confirmed that the sofa would be deaccessioned, and that it is considered a portion of an artwork, which includes the ceramic tile components in the lobby, and which would not be deaccessioned. She further indicated that the motion presented would be sufficient, and that the artist still needed to be notified.

   Ms. Hirst confirmed that the Sheriff's Department is interested in working with the artist to select an alternative fabric.

   Public Art Project Manager Susan Pontious added that the artist had considered many types of fabric when she originally created the work, and would be open to discussion on the subject.

   Motion: Motion to transfer the sectional sofa created for the lobby of the Sheriff's facility to the property and responsibility of the Sheriff's Department.

Moved: Stermer/Wilsey

2. 911 Center
   Ms. Lehane tabled her report on damage to the sculpture by Clifford Rainey located at the 911 Center until a future meeting.

7. **Airport**
   Ms. Pontious provided program updates on the artwork for the new International Airport Terminal. She requested approval to pay two photographers for their services to document the new artworks, and explained that documentation of newly commissioned artwork is often haphazard and up to the artists, but that professional photography was required in this case for use in PR materials, on posters, and for high quality reproductions.

   In response to a comment from Commissioner Stermer that the $15,000 contract figure for Lewis Watts seemed very high, Ms. Pontious explained that professional photographers normally charge between $1,200 and $1,500 per day, and that Mr. Watts was also required to work in off-hours to gain access to the immigration areas and when there was less pedestrian traffic.

   In response to a question from Commissioner Guggenheim, Ms. Pontious confirmed that the Arts Commission would retain all the rights to reuse of the images.

   Motion: Motion to approve payment to Richard Barnes in the amount of $571.99 for 2 (8" x 10") prints and 5 (35 mm) slide duplicates and usage fee for photographs of James Carpenter's "Four Sculptural Light Reflectors" at S.F. International Airport.

   Moved: Stermer/Wilsey

   Motion: Motion to authorize the Director of Cultural Affairs to enter into an Agreement with Lewis Watts for an amount not to exceed $15,000 for professional photography of artworks at San Francisco International Airport.

   Moved: Stermer/Wilsey

   Ms. Pontious informed the committee members that the following motion should be revised to a figure of $235,000- an increase to Vito Acconci's fabrication contract for his work at the airport. She explained that the installation was proceeding, some of it after midnight as the Airport was open for business during the day, and that there were some changes to the installation procedure, as the original contractor installed the conduit in the wrong location, making it necessary to cut through columns. She confirmed that the Airport was responsible for this mistake, and that the Arts Commission could be reimbursed for some of these costs, but that work needed to proceed now, and the need for reimbursement at a later date. Ms. Pontious concluded that the total project cost for Mr. Acconci's work would be $1.6 million, as was the cost for James Carpenter's work.

   In response to a question from Commissioner Guggenheim, Ms. Pontious confirmed that this total project cost was still within the overall budget estimate for the Airport artwork.

Motion: Motion to approve an increase to Vito Acconci's contract #ENAR0000046 for fabrication and installation of an artwork at San Francisco International Airport by $235,000 to cover increased fabrication and installation costs.

Moved: Wilsey/Stermer

Finally, Ms. Pontious reported that the Airport was proposing to move the artwork by Ik-Joong Kang in order to install more bathrooms in the International Terminal. Two possible solutions would be to construct entrances on either side of the artwork, making the area much more active, or to move the entire wall including the artwork forward while constructing the bathrooms behind the wall.

Commissioner Guggenheim asked if there would be any risk to the artwork. Ms. Pontious replied that the artwork is on removable panels, although there would be some difficulty with moving them as they are screwed into the wall when they should have been clipped- and inadvertant mistake made by the artist.

Ms. Lehane stated that she felt the Arts Commission should be refusing to move the work, and that she felt the Commission should request stronger assurances from the Airport regarding the work's relocation.

Ms. Pontious stated that the Airport had assured the Arts Commission that they would accommodate the work, and suggested that the motion be modified to approve relocation of the work *if absolutely necessary*.

Ms. Manton added that the Airport had not yet considered the cost implications of moving the work.

Motion: Motion to approve relocation of *Gateway* by Ik-Joong Kang in order to accommodate new restrooms in the Departures Lounge *if absolutely necessary*.

Moved: Stermer/Wilsey

8. **Main Library**
Ms. Pontious reported that the SF Main Library staff had made a designated bequest to cover the costs associated with repair of the architectural design flaw in the Nayland Blake work at the library.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Rocket Science for an amount not to exceed $45,000 for the construction and installation of four new easy maintenance illuminator enclosures and fiber guides for *Constellation*, an artwork by Nayland Blake at the new Main Library.

Moved: Stermer/Wilsey

9. **Ocean Avenue Art Enrichment/Arts Master Plan**
Ms. Manton reported that the Ocean Avenue discussion would be carried over until the following month, as the selection panel is scheduled to meet on February 7th to review a short list of candidates. She invited the Commissioners to join the panel discussion, and reminded them that other panel members would include community

members and City Planning staff.

The following motion was tabled.
Motion: Motion to approve the selection panel's recommendation for the Ocean Avenue Arts Master Plan Project, and to authorize the Director of Cultural Affairs to enter into a contract with *(name to be provided at meeting)* for $15,000 to develop an Arts Master Plan in conjunction with the City Planning Department's Balboa Park Station Area Plan.

10. **Moscone Center Expansion Project:**
Ms. Manton provided a staff report on her trip to Montreal to inspect the work of SACO Smart Vision. She explained that SACO traditionally works with hospitals, nuclear power plants, sports stadiums and celebrity concerts, but that they want to work with the Arts Commission and are familiar with the artists' work. SACO's LED screens can be viewed in bright daylight, as they demonstrated to Ms. Manton in an outdoor space during her visit. Their product also has the best quality, color and resolution of all the companies considered, yet their estimate is also the lowest. In comparison to the $799,352 estimate from SACO in addition to a 10-year maintenance proposal of $32,000, Ms. Manton reported that Sony's estimate was $975,000 for a smaller screen and the Lighthouse estimate was $836,000 plus $3,000 in maintenance per month for a 24-hour response maintenance contract. Ms. Manton further reported that she had checked SACO's references, and that they had a low maintenance rate and good referrals, from companies such as SMG- managers of the Convention Center- who purchased 4 SACO screens and have been very satisfied.

Commissioner Guggenheim stated that he thought the staff had done wonderful work to identify this company for the project.

Motion: Motion to authorize acceptance of the proposal submitted by SACO Smart Vision Corp. for the Moscone LED screen in the amount of $799,352.

Moved: Wilsey/Stermer

Motion: Motion to authorize staff to proceed to prepare to prepare a Letter of Intent and to make payment to SACO Smart Vision Corp. for an amount not to exceed $40,000 for the preparation of engineering and mechanical drawings.

Moved: Wilsey/Stermer

11. **P.U.C. - Baker Street Pump Station**
Ms. Manton reported that the discussion regarding use of Art Enrichment Funds to transform Baker Street Pump Station into an art exhibition space would be delayed until the February meeting to accommodate a site tour of the station scheduled to take place at 1:00 p.m. on the 28th, just prior to the Visual Arts Committee meeting. She added that attendees at that site visit would include Supervisor Newsom or an aide from his office, as well as representatives from the Golden Gate National Recreation Area, the General Manager of the SF Public Utilities Commission John Mullane and Civic Design Committee Members. She asked for at least one Visual Arts Committee Member to attend, and Commissioner Stermer confirmed that he would be available on that date.

The following motion was tabled until a future date.
Motion: Motion to approve or disapprove the proposed use of Art Enrichment Funds to transform the Baker Street Pump Station into an art exhibition space.

12. **Sunnydale Pump Station - Endangered Garden**
Ms. Gray reported that she had secured another URP grant for the Endangered Garden project, but that she was still having problems with DPW Street Management, and that the DPW gardener was very heavy-handed. She further reported that the artist's design was being revised, as BCDC had rejected the proposal due to the Audobon Society's objections, which drew more people to the area and discouraged birds. The Marine Biologist who has been consulted for the project suggested creating bird perching pylons to attract birds. Ms. Gray concluded by stating that the new design was still in the schematic phase but that staff want support and approval from the environmental community before proceeding.

13. **New Business**
Mr. Newirth informed the Commissioners that a recommendation would be put forward at the next Executive Committee meeting regarding items which would no longer require Commission approval to proceed, such as direct payments to vendors for regular services, or start up payments to artists. All design-related decisions would still be brought to the Committee for review.

14. **Public Art Program Selection Process**
Ms. Manton stated that she would like to initiate a preliminary discussion regarding the artist selection procedures currently followed by the staff and Commission for public art projects. She informed the Commissioners that staff have been trying to address this issue since Commissioner Stermer raised the question last summer, but have been unable to due to the cancellation of monthly meetings since September 2000.

Mr. Newirth added that he thought the discussion should take place over multiple meetings.

Commissioner Stermer acknowledged that he initially raised the question, and that he realized the Committee may ultimately determine to retain the current process, but that he felt the issue deserved discussion and review. He stated that in an ideal situation the current process does work, and that he is respectful of the staff's qualifications and recommendations, but that he felt the panel voting process was sometimes abused by those panelists who skew their votes to favor a friend or prevent qualified artists from being selected, and that the arts community in San Francisco is very small, thus exacerbating the situation.

Mr. Newirth stated that these issues are relevant to grants panels as well as the public art panels, suggesting that this should be an agency-wide policy discussion. He also noted that the grants panelists are required to complete conflict of interest questionnaires. He reminded the Commissioners that the evolution of the Public Art Program policy from the selection of freestanding artwork to integrated work involves greater cooperation from the client agency and project architects, and that sometimes it may be just as important to garner other city departments' buy-in on a project. He suggested that the panel composition may need to be considered on a case by case basis.

Commissioner Stermer commented that he felt Commissioners would be better qualified than independent arts professionals to consider all of these factors, and that staff should play a greater role in selecting and prescreening artists, leading to smaller pools of short-lists of artists to be reviewed by Commissioners.

Ms. Manton suggested that the selection criteria may need to be reconsidered, as some items such as artist qualifications should be predetermined by staff rather than subjectively ranked by the panel.

Mr. Newirth added that the relationship between the Commission and staff on these policy issues has also evolved with each administration and the changing composition of the Commission. He further stated that the relationship between the staff and Arts Commissioners effects how other city department perceive and respond to the Arts Commission staff.

Commissioner Wilsey stated that she also thought the staff should be more involved in the artist selection prescreening process, and excused herself from the meeting due to a previous commitment.

Commissioner Guggenheim restated the issues raised so far, specifying that the key problems appeared to center on concerns of favoritism and conflict of interest in panelist votes, that Commissioners felt the staff should be more involved in prescreening to create smaller pools of qualified artists, and that the Commission needs to revisit or develop some type of Master Plan to address how to best develop the collection and commission good work. He also stated that he felt the Commissioners were just as likely as independent arts professionals to abuse the selection process.

Staff and Commissioners discussed other possible changes or solutions to the process, including developing a program Master Plan; developing pools of qualified artists, whether the Commission could afford to bring in out of state panelists for local competitions; how the level of sophistication of the public art field limits the pool of qualified artists or if smaller projects should be limited to emerging artists recruited through a mentoring program; whether more purchases of two-dimensional work should be considered for certain projects to accommodate other department's requests and to embrace more artists; whether assessment of the collection should be a separate discussion from the selection panel process; how the Airport artwork Master Plan and selection process could be considered as a model for the program; the pressure to involve youth in projects and how to accommodate the panelists' inclinations to select the most 'charismatic' artists, whether or not they are best qualified; whether specific panels or simply pools of prospective panelists need to be approved by the Commission; and finally how limits on staff and Commissioners' time affect their ability to be more involved in the process.

Staff and Commissioners agreed that the discussion should be continued, facilitated by an agenda of the issues that need to be addressed.

15. **Old Business**

16. **Adjournment**

As there was no further business, the meeting was adjourned at 5:15 p.m.

Submitted by Kristen Zaremba, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 2/28/01

2/28/00

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SAN FRANCISCO ARTS COMMISSION

.95

/01

VISUAL ARTS COMMITTEE

Wednesday, February 28, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

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Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

I. **Consent**
   A. Motion to authorize the Director of Cultural Affairs to increase the contract with Eugene Daubs in an amount not to exceed $2,500, and to extend the contract to December 31, 2001 for the production of an additional bronze plaque of Henry Berman at the request of the administration for the San Francisco International Airport.
   B. Motion to approve application by the San Francisco Arts Commission Gallery to the San Francisco Foundation for a grant of $20,000.
   C. Motion to approve application by the San Francisco Arts Commission Gallery to the Potrero Nuevo Fund for a grant of $12,000.

II. **P.U.C. - Baker Street Pump Station**
   Jill Manton
   Explanatory Document: Staff report attached
   Discussion regarding use of Art Enrichment Funds to transform Baker Street Pump Station into an art exhibition space.

Motion: Motion to approve or disapprove the proposed use of Art Enrichment Funds to transform the Baker Street Pump Station into an art exhibition space.

III. **TODCO Mosaic Sidewalk Art Project**
Jill Manton
Project proposal for a sidewalk installation at the Hotel Isabel, 1095 Mission Street.

Motion: Motion to approve the mosaic sidewalk art project design proposed by the TODCO Development Company, created by artist Lillian Sizemore in collaboration with residents of the Hotel Isabel, 1095 Mission Street, for the sidewalk surrounding the property on Mission and 7th Streets.

IV. **Juvenile Hall Replacement Facility**
Jill Manton / Susan Gray
Juvenile Hall artwork program update.

Motion: Motion to proceed with the proposed project parameters and to authorize the Director of Cultural Affairs to enter into a contract with the artist team of Johanna Poethig & Julio Moralez for art services including curriculum implementation and final design development for the Juvenile Hall Replacement Facility Public Art Project, for an amount not to exceed $ (*amount to be provided at meeting*).

V. **Ocean Avenue Art Enrichment/Arts Master Plan**
Jill Manton / Kristen Zaremba
Staff report.

Motion: Motion to approve the selection panel's recommendation for the Ocean Avenue Arts Master Plan Project, and to authorize the Director of Cultural Affairs to enter into a contract with Ann Chamberlain for $15,000 to develop an Arts Master Plan in conjunction with the City Planning Department's Balboa Park Station Area Plan.

VI. **Moscone- 3rd and Howard Haring Installation**
Jill Manton
Progress report.

Motion: Motion to approve the installation of the Keith Haring sculpture *Three Dancing Figures* at 3rd and Howard Streets, and to authorize final payment to the Estate of Keith Haring for an amount not to exceed $124,000, pending resolution of final installation expenses and issues.

VII. **New Art Enrichment: City Office Building - 525 Golden Gate Avenue**
Jill Manton
Staff report on proposed art enrichment program.

Motion: Motion to authorize staff to proceed with development of the proposed art enrichment program for the new City Office Building at 525 Golden Gate Avenue.

VIII. **New Business**

IX. **Old Business**

X. **Adjournment**

02/23/00

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

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Accessible public transit that serves this location includes:

Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
FEB 24 2004
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Wednesday, February 28, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

SF 370.95 #1 2/28/01

Notices
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Minutes

Commissioners Present
Stanlee Gatti, Ralph Guggenheim, Dugald Stermer, Denise Roth ; Absent: Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Nancy Gonchar, Susan Gray, Rupert Jenkins, Michele Liapes, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:15 p.m.

I. **Consent Calendar**
   A. Motion to authorize the Director of Cultural Affairs to increase the contract with Eugene Daubs in an amount not to exceed $2,500, and to extend the contract to December 31, 2001 for the production of an additional bronze plaque of Henry Berman at the request of the administration for the San Francisco International Airport.
   2. Motion to approve application by the San Francisco Arts Commission Gallery to the San Francisco Foundation for a grant of $20,000.
   3. Motion to approve application by the San Francisco Arts Commission Gallery to the Potrero Nuevo Fund for a grant of $12,000.

   Motion: Motion to move the consent calendar items.

Moved: Gatti/Stermer

2. **P.U.C. - Baker Street Pump Station**
Jill Manton
Public Art Program Director Jill Manton referred the Committee members to the report prepared by Arts Commission staff on the proposed use of Art Enrichment funds to transform the Public Utilities Commission (PUC) Baker Street Pump Station into an art exhibition space. She informed all parties present that Commissioners Gatti and Stermer, Civic Design Commissioner Rod Freebairn-Smith, Arts Commission Gallery Director Rupert Jenkins, Ms. Manton and Supervisor Newsom's aide, Mike Farrah, visited the site just prior to the Committee meeting. Ms. Manton reminded the Committee that Arts Commission Director of Cultural Affairs Richard Newirth previously made a recommendation against use of the funds for this purpose, and the PUC General Manager John Mullane was present to answer Commissioners' questions.

Mr. Mullane approached the Committee to suggest that if they could agree 'conceptually' to considering the use of art enrichment funds to upgrade the site for use as an arts space that the PUC would dedicate funds to a feasibility study to consider the costs of conversion of the building to a 'mini-museum' versus razing the structure.

The Commissioners made no comment in response to Mr. Mullane. Commissioner Guggenheim called for public comment on the subject.

Carol Prince, Deputy Director of the Golden Gate National Parks Association thanked the PUC and Paula Kehoe, with whom she has been working, for their contributions to renovation of the area. She asserted the need to continue to work together to ensure maximum public use of the space and to preserve the watershed, also noting neighborhood concerns regarding traffic, lighting, parking and obstruction of views.

Patricia Vaughn, President of the Marina-Cow Hollow Neighbors and Merchants Association stated that the pump station's location is not convenient to parking, and that her organization felt the Recreation and Parks Dept., the National Park Service and the Presidio Trust do not communicate sufficiently with one another about their respective ventures. She stated that the PUC proposal to convert the Pump Station is not feasible, that the proposal should be taken before the City's Planning Commission, and asked why the PUC had not presented the proposal to the neighborhood representatives to date.

Mr. Mullane responded to Ms. Vaughn's comments, stating that the PUC needed the Arts Commission's support to pursue a feasibility study before anything could be taken to neighborhood representatives.

Commissioner Gatti stated that he felt the proposed use of the facility was a good idea, but that the motion as presented needs to be more defined. He added that the building is in a great location, highly exposed to local and tourist pedestrian traffic; that there are no arts facilities in the area; and that the Arts Commission should consider the opportunity to present art at a location removed from the Civic Center and downtown. He added that he did not initially like the idea of taking art enrichment funds from artists for use on facilities, but that if the alternative would be

to use the funds at designated PUC sites outside the city this option should be considered. He concluded by stating that he could not vote on the motion presented as it was too broadly defined, but that any feasibility study should include costs for heating and plumbing, for bringing the facility up to code for exhibition of artwork, and estimated costs to maintain an arts space with Arts Commission staff over a 25-year period, as the Arts Commission does not have the funds to maintain an additional arts facility. He further stated that a feasibility study must be completed before any discussion with neighborhood groups could begin.

Commissioner Stermer agreed that he could not vote to approve the motion as stated. He also agreed that while the Arts Commission was being presented with a unique offer of a preexisting building to be converted into an arts space, he also felt as a resident of San Francisco that the best solution might be to level the building and provide more open space along the water.

Commissioner Roth stated that she lives in Cow Hollow, and as a resident of the neighborhood would love to see an arts space in the neighborhood, but that she did not see how the building could be transformed without a feasibility study and the dedication of sufficient funds. She also asked if staff had confirmed whether art enrichment funds could legally be used for building upgrades.

Ms. Manton replied that the City Attorney had confirmed that the funds could be used for this purpose, although the Arts Commission has never used them in this manner, and thus the Commission would be making a policy decision which could impact future use of funds for other projects and departments.

Commissioner Guggenheim asked whether the PUC would guarantee that they would go ahead with the project if the Arts Commission supported the motion.

Mr. Mullane clarified that the PUC is asking for approval of the concept proposal only, before initiating a feasibility study. He also suggested that the Arts Commission has already used art enrichment funds for construction expenses, citing the Greenhouse project at the City Jail and the windows at the Hall of Justice. He further stated that the PUC is in the midst of developing a capital program for its pipeline projects with a budget that could exceed $3 billion. He acknowledged that he did not know whether these art enrichment funds could be used for staff salaries to maintain an arts facility.

Mr. Newirth corrected Mr. Mullane's assertion that art enrichment funds had been used for construction or building upgrades, and clarified that the artist-designed windows at the Hall of Justice, for example, were actually an art component as proposed by the artist and integrated into the construction of a new building. He urged the Commissioners not to continue the discussion or consider approval of the motion if they were not comfortable with the idea of establishing a new policy for use of art enrichment monies for other department's facilities upgrades.

Commissioner Gatti stated that he would not object to use of the funds if one time only, not on an ongoing basis. He again reasserted that the feasibility study would need to consider the cost to maintain an arts facility over time.

Mr. Mullane agreed with Commissioner Gatti, but added that the PUC would not be responsible for determining the cost to maintain the facility, just to upgrade it. He stated that the assessment of long term operation and programming costs would be more appropriately determined by the Arts Commission and would not be included in the feasibility study. He also agreed with Mr. Newirth's statement that the Arts Commissioners need to determine whether they feel comfortable with the use of Art Enrichment funds for this specific type of building upgrade.

The Commissioners agreed not to approve the motion presented before them. And established a new motion to disapprove the use of the funds as proposed.

Motion: Motion to disapprove the proposed use of Art Enrichment Funds to transform the Baker Street Pump Station into an art exhibition space.
Moved: Gatti/Stermer

PUC staff departed the meeting at this point.

Commissioner Stermer added that he felt a feasibility study would be required before asking the Arts Commission to support a proposal of this sort if in the private sector, or under any other circumstances.

3. **TODCO Mosaic Sidewalk Art Project**
Ms. Manton reported on a mosaic tile project proposal for a sidewalk installation at the Hotel Isabel, 1095 Mission Street to be privately funded by TODCO, a non-profit housing corporation. The project will include mosaic tile designs generated by residents of the hotel in workshops, as interpreted by the project artist Lillian Sizemore, focused on the theme of 'home' and installed in the newly poured concrete sidewalk. Ms. Manton explained that while privately funded, the project was first presented at the staff Curatorial Committee meeting due to its proposed location on public property. Staff were initially concerned with the number and placement of the tile elements, but were so impressed with the thorough presentation made by TODCO and Ms. Sizemore that they felt it was important to ensure that the Committee members are familiar with the project. Ms. Manton further explained that endorsement of the project by the Arts Commission would not guarantee its execution, as the project requires an encroachment permit from DPW as well as approval from the Planning Department. Finally, Ms. Manton introduced Ms. Sizemore to the Committee members, who was present to answer any questions they might have about the project. Ms. Sizemore elaborated on her process for working with the residents to integrate their poems and images into a cohesive design containing multiple elements, to be placed in a pattern on the sidewalks which would echo the locations of the original sidewalk's building-access panels.

Commissioners Guggenheim and Stermer stated that they liked the project very much.

Motion: Motion to approve the mosaic sidewalk art project design proposed by the TODCO Development Company, created by artist Lillian Sizemore in collaboration with residents of the Hotel Isabel, 1095 Mission Street, for the sidewalk surrounding the property on Mission and 7th Streets.
Moved: Roth/Gatti

4. **Juvenile Hall Replacement Facility**
Ms. Manton and Project Manager Susan Gray reported that the artists Johanna Poethig and Julio Morales have made great progress with their concepts for the Juvenile Hall public art project. Ms. Gray presented architectural renderings of the facility to illustrate the artists' proposals to integrate their work into the building, and informed the Commissioners that the entire project exclusive of the art component had been reviewed by the Civic Design Committee. She reminded the Commissioners that the artists' original intentions were to impact the areas where the youth will reside, but ultimately they determined through discussions with facility staff that it would be better to focus on the more open public areas. The specific elements to be addressed include:
    1. A sandblasted design with text to be integrated into the glazing of the building exterior
    2. Color glazing with stencils on the soffit wall in back of the staff observation desk
    3. Relief stencils in the hallways featuring text generated through workshops with youth at the facility
    4. A video installation in the lobby with imagery to be generated by youth in a series of workshops conducted by the artist
    5. Coordination of projects and teaching with the facility's curriculum
    6. A light installation project in the chapel

Treatments in the dayroom and hallways would incorporate natural, environmental themes of change and growth, incorporating plant images and text as an expression of the resident youth, as well as to soften the severe architectural elements in the hallways, for example. Ms. Gray explained that Arts Commission staff and the artists initially had hoped to incorporate exhibition elements in the hallways, but that the facility staff felt it was important to keep the youth moving through the area, rather than encouraging them to linger there. Ms. Manton added that the committee members were not being asked for approval on any designs at this time, but simply to give feedback on the artists' concepts.

Ms. Gray introduced Julio Morales to the Committee members, and reported that the meeting with the facility's chaplain, Toni Dunbar, had been quite successful and that she was enthusiastic about Mr. Morales' proposal for that space. Mr. Morales presented slides of his work from a recent exhibition incorporating facial and hand gestures illuminated on vellum sheets creating a calming, luminous affect, and suggested a similar treatment for the new chapel. Ms. Gray added that the project architects also supported the idea of developing a similar design using a fiber optic system, set into the chapel walls, projecting imagery of hands which would be sandblasted onto translucent plexiglass or acrylic.

Mr. Morales also described some of the video themes he was considering for the lobby, linked to the themes of nature and roots. Ms. Manton added that the facility's school coordinator was very excited about this proposal as well.

Commissioner Guggenheim commented that the proposals sounded great and that the project had advanced enormously.

Motion: Motion to proceed with the proposed project parameters and to authorize the Director of Cultural Affairs to enter into a contract with the artist team of Johanna

Poethig & Julio Morales for art services including curriculum implementation and final design development for the Juvenile Hall Replacement Facility Public Art Project, for an amount not to exceed $ 52,383.
Moved: Gatti / Roth

5. **Ocean Avenue Art Enrichment/Arts Master Plan**
Ms. Manton reported that the artist selection panel for the Ocean Avenue Arts Master Plan had convened on February 7th and selected artist Ann Chamberlain. She added that all the of the artists interviewed were very qualified and presented compelling approaches to their work, but that the panel determined that Ms. Chamberlain was best suited to working with the community, City Planning and EDAW, the urban design team under contract with the Planning Department. She concluded by reminding the Commissioners that the Arts Commission would use $15,000 of the funds generated by the MUNI K-Line project to contract with Ms. Chamberlain to develop an arts master plan rather than an artwork.

Motion: Motion to approve the selection panel's recommendation for the Ocean Avenue Arts Master Plan Project, and to authorize the Director of Cultural Affairs to enter into a contract with Ann Chamberlain for $15,000 to develop an Arts Master Plan in conjunction with the City Planning Department's Balboa Park Station Area Plan.
Moved: Gatti / Stermer

6. **Moscone- 3rd and Howard Haring Installation**
Ms. Manton reported that the fabricator for the Keith Haring sculpture at 3rd and Howard had come to San Francisco February 16th to perform some final touch-ups to the sculpture's painted surface and to replace bolts missing since installation. Unfortunately, it rained for almost the entire duration of his visit. The bolts were replaced, but the touch-ups must be redone. Apparently, the fabricator has asked Mark Sabatino, project installer, to perform this work on his behalf. She added that the check for final payment to the Estate of Keith Haring would be released in-house pending final resolution of these issues, and that the Arts Commission was receiving uniformly great feedback on the sculpture.

Commissioner Gatti added that the lighting greatly enhanced the sculpture. Commissioner Roth stated that she had received more positive comments from the general public for this sculpture than any other work of the Commission. Commissioner Stermer added that the work was very accessible and appealed to a wide audience.

Motion: Motion to approve the installation of the Keith Haring sculpture Three Dancing Figures at 3rd and Howard Streets, and to authorize final payment to the Estate of Keith Haring for an amount not to exceed $124,000, pending resolution of final installation expenses and issues.
Moved: Roth / Gatti

7. **New Art Enrichment: City Office Building - 525 Golden Gate Avenue**
Ms. Manton reported on a new art enrichment opportunity generated by the construction of a new 14-story city office building. She explained that there would be no open space or plaza areas associated with the building for potential artwork to be

incorporated, but that she had the full support of the project manager, Edgar Lopez, to develop public art projects to be integrated into the design of the building. The building architects have not yet been selected. Finally, she proposed that the budget of approximately $1.1 million be broken into three integrated projects plus a set-aside of $100,000 to purchase two-dimensional artwork for the interior, as has often been advocated by the Civic Art Collection Program Director Debra Lehane.

The Commissioners supported Ms. Manton's proposed project parameters.

Motion: Motion to authorize staff to proceed with development of the proposed art enrichment program for the new City Office Building at 525 Golden Gate Avenue.
Moved: Roth / Stermer

8. **Old Business**

9. **Adjournment**

As there was no further business, the meeting was adjourned at 4.25 p.m.

Submitted by Kristen Zaremba, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 3/26/01

3/23/00

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

for 3/23/01
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MAR 27 2001
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Wednesday, March 28, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

I. **Consent**
1. Motion to approve six poster designs by artist Maya Hayuk for the Market Street Art in Transit Program to be exhibited in kiosks on Market Street from May 18 to August 16, 2001.
2. Motion to approve an Artist Selection Panel pool for the 23rd and Treat New Park and Clubhouse art enrichment project in the Mission District to include Ann Chamberlain, Linda Fleming, Carmen Lomas Garza, Anita Margrill, Eduardo Pineda, Carolina Ponce De Leon, Isis Rodriguez, Rigo 01, and Valerie Soe
3. Motion to approve the Artist Selection Panel for the Southeast Water Pollution Control Plant Project: Jeff Brown, Kevin Chen, Nicole Freedman, Gary Flemming.
4. Motion to approve the mural design proposed by Rebuilding Together and artist Susan Cervantes at 401 Duboce at Church, funded by Neighborhood Beautification and Rebuilding Together, pending approval of any additional revisions by Public Art staff.
5. Motion to approve the mural design proposed by Rebuilding Together and artist Wm. Peter Collins at 1775 44th Avenue at Noriega, funded by Neighborhood Beautification and Rebuilding Together, pending approval of any additional revisions by Public Art staff.
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8. Motion to accept into the Civic Art Collection a sculpture by Keith Haring, titled Untitled (Three Dancing Figures), 1989/2001, edition 2/3, painted metal, 120 x 144 x 216 " purchased for the Moscone Center by the San Francisco Arts Commission Public Art Program.
9. Motion to accept into the Civic Art Collection a sculptural bust by Don Cronin of Michael M. O'Shaughnessy, 2000, edition 2/5, bronze and granite, 66 x 20-3/4 x 20-3/4" a gift of the San Francisco Cork Sister City Committee.
10. Motion to authorize the Director of Cultural Affairs to modify the contract with Robert F. Bailey for structural work on the Fountain of the Tortoises by increasing the contract by $5,000 for an amount not to exceed $18000 and to extend the contract to December 31, 2001.
11. Motion to authorize the Director of Cultural Affairs to enter into contract with artist Mark Adams for producing a replacement tapestry titled Pond in Golden Gate Park for an amount not to exceed $25,000.
12. Motion to accept with gratitude a gift of $34,145 from the Nob Hill Association for the Fountain of the Tortoises project
13. Motion to approve the removal and storage of the sculpture by METAL titled International Longshoremen's and Warehousemen's Union Memorial located at Mission and Stuart by Emerald Fund from summer 2001 to 2003 to accommodate construction of the new Mission Stuart Hotel. The work will be replaced at the end of the construction in a location approved by the artists.

II. **Gallery**
Rupert Jenkins
Staff Report

Motion: Motion to approve additional artists for the Lab/London artist exchange exhibition, May-June 2001

Motion: Motion to approve Cheryl Coon as exhibiting artist, July/August 2001

III. **Collections**
Debra Lehane
Staff Report

Covarrubias Mural at the Ferry Building
Discussion: Covarrubias Murals at the Ferry Building

Motion: Motion to enter into a Memorandum of Understanding with the Treasure Island Authority concerning the mural by Miguel Covarrubias originally from the 1939-40 Worlds Fair and then on display at the Ferry Building. The MOU concerns future placement and conservation of the murals.

Report on other Collection activities.

IV. **Moscone Center Expansion Project:**
Jill Manton
Update on Pending Contract with Saco Smartvision

V. **SFMOMA's "Accoustical Views of the Golden Gate Bridge" by Bill Fontana:**
Jill Manton

Explanatory Document: Artist proposal attached
Staff Report

Motion: Motion to enthusiastically endorse SFMOMA's "Accoustical Views of the Golden Gate Bridge", a media project by Bill Fontana.

VI. **Fillmore Bridge Public Art Project:**
Jill Manton and Nina Dunbar
Report on the first meeting of the Art Advisory Committee for this project

VII. **Public Art Program Selection Process:**
Jill Manton and Public Art Staff
Continuing Discussion regarding Artist Selection Procedures.

VIII. **New Business**

IX. **Old Business**

X. **Adjournment**

03/23/00

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B I L L F O N T A N A

2317 Jones Street, San Francisco, CA 94133 USA
tel + 1 415 345-8655 fax + 1 415 345- 8656
bfontana@resoundings.org , http:www.resoundings.org

February 24, 2001

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MAR 27 2001

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Richard Newirth
Director
San Francisco Arts Commission
25 Van Ness Avenue, Ste 240
San Francisco CA 94102

Dear Mr. Newirth,

I am writing you at the suggestion of Benjamin Weil, curator of Media Art at SFMOMA.

I have been developing a media project of epic proportions for SFMOMA called: "Acoustical Views of the Golden Gate Bridge". A concept summary is enclosed.

This artwork will use the Golden Gate Bridge as a live data source, with multiple sound sensors and video cameras feeding a large-scale installation at the museum, an interactive web site and other possible installation sites in San Francisco.

I would be very interested if the city of San Francisco and the Arts Commission would participate in this project that will make a permanent media artwork from San Francisco's most famous icon. I am seeking the support of Arts Commission in one of two possible ways: an official endorsement of the project, that would make it easier for SFMOMA to secure other funding, and the second would be to buy into the project, by commissioning a permanent version of the work in a relevant public art site, such as renovated Ferry Building (as a percent for art).

I have received unofficial verbal permission from the electrical superintendent of the Golden Gate Bridge, Robert Thiel (pending my formal submission of the project.) to permanently place sound and video retrieval equipment on the bridge. My positive relationship with the bridge stems from a large project I had realized for the 50th anniversary of the Golden Gate Bridge in 1987 (for SFMOMA) called "Sound Sculptures through the Golden Gate" (a copy of the Museum magazine article is included) which was a sound sculpture that was a live duet between the Golden Gate Bridge and the Farallon Islands. In that project I became very familiar with the bridge by placing microphones and 8 different parts of the bridge. This new idea is based on my previous experience and knowledge of the bridge, with new artistic ideas and communication technologies.

In 1987, I was able to use extra copper telephone lines on the bridge to connect to analog broadcast audio circuits. Today, the bridge has multimode fiber which I can connect both audio and video equipment to via a state of the art muliiplexer/router. All of the sound and video can then be sent to SFMOMA via dark fiber. In addition to the Museum, the live audio/video data will feed a web site. It would be very interesting to create a version of this project in relation to renovation of the Ferry Building.

The production cost of this installation is around $350,000 with annual maintenance cost of $72,000 –which is the annual charge from Metro Media Fiber Networks. Some of these costs, particularly the dark fiber transmission medium could be reduced in the near future by AT&T.

Benjamin Weil said that we would make a presentation in March about the project. In the meantime, if you have any questions, please give me a call.

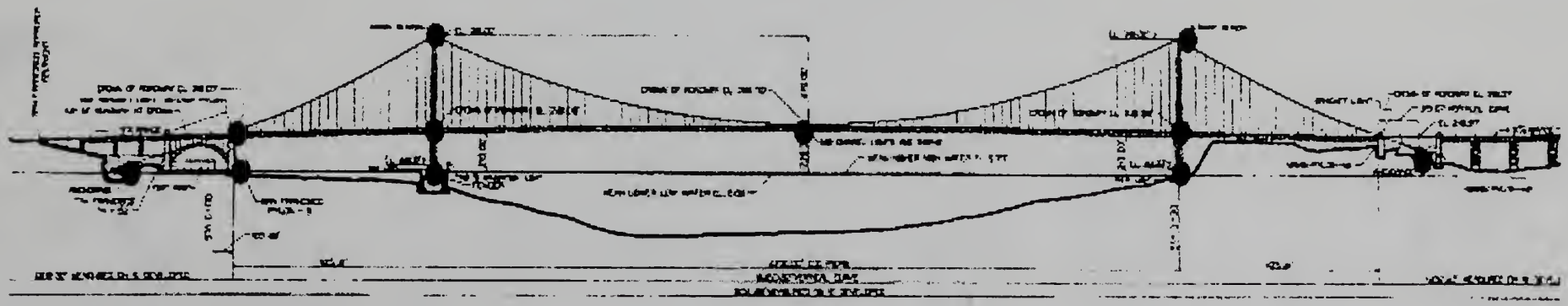
Sincerely,

Bill Fontana

Bill Fontana

cc. Benjamin Weil, Media Arts Curator, SFMOMA

P.S. The enclosed audio CD is published by Wergo in Germany from a live satellite radio mix called the Cologne – San Francisco Soundbrdige (1987) which was a duet between the Golden Gate Bridge – Farallons and the city of Cologne.



● = microphone and webcam position

Project Summary

This project will explore the simultaneity of sound and vision from San Francisco's most important icon, the Golden Gate Bridge.

This proposed project will be realized as an installation at the museum , a high bandwidth intranet version for use at the museum and as a webwsite, plus a low bandwidth web version.

The installation version will create a sound sculpture that maps in real time the various acoustic zones of the Golden Gate Bridge. These zones will hear the echo patterns created by the two permanent fog horns on the bridge, the percussive sounds of the expansion joints, the breaking waves near Fort Point and the two piers, and the complex harmonic textures heard by vibration sensors placed on the cables and other parts of the bridge structure. Simultaneous sound from 8 to 12 microphones and vibration sensors will be played from a sculptural environment of 8 to 12 loudspeakers.

Each of the locations where sound is taken on the bridge is also a location with amazing views. Each microphone position will also have a streaming web cam that sends an image to the museum. These images will be displayed on small flatscreen monitors that are sculpturally placed in the space.

The intranet/high bandwidth web site will make it possible for people to make their own mixes of sound by selecting any combination of bridge locations It will be possible to navigate 3 dimiensional visual models of the bridge acoustically, with dynamic sound spatialization.

San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible public transit that serves this location includes:

Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

For more information on accessible transit, call (415) 923-6142.

In order to assist the city's efforts to accommodate individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American Sign Language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact **Liz Lerma** in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

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(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact **Donna Hall:** By mail to Clerk of the Board of Supervisors , 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco 94102; by phone at (415) 554-7724; by fax at (415) 554-5163; or by email at Donna_Hall@ci.sf.ca.us. Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Ms. Hall or on the City's website, www.ci.sf.ca.us.

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, March 28, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Stanlee Gatti, Ralph Guggenheim, Dugald Stermer; Absent: Denise Roth, Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Susan Gray, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Michele Liapes, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:25 p.m.

I. **Consent Calendar**
   1. Motion to approve six poster designs by artist Maya Hayuk for the Market Street Art in Transit Program to be exhibited in kiosks on Market Street from May 18 to August 16, 2001.
   2. Motion to approve an Artist Selection Panel pool for the 23rd and Treat New Park and Clubhouse art enrichment project in the Mission District to include Ann Chamberlain, Linda Fleming, Carmen Lomas Garza, Anita Margrill, Eduardo Pineda, Carolina Ponce De Leon, Isis Rodriguez, Rigo 01, and Valerie Soe
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11. Motion to authorize the Director of Cultural Affairs to enter into contract with artist Mark Adams for producing a replacement tapestry titled Pond in Golden Gate Park for an amount not to exceed $25,000.
12. Motion to accept with gratitude a gift of $34,145 from the Nob Hill Association for the Fountain of the Tortoises project

M. Motion to approve the removal and storage of the sculpture by METAL titled International Longshoremen's and Warehousemen's Union Memorial located at Mission and Stuart by Emerald Fund from summer 2001 to 2003 to accommodate construction of the new Mission Stuart Hotel. The work will be replaced at the end of the construction in a location approved by the artists.

Motion: Motion to move the consent calendar items.
Moved: Guggenheim/Stermer

I. **Gallery**

Gallery Director Rupert Jenkins reported that a pilot program funded by the Mayor's Office of Disability will enable selected shows in city hall to be accessible to sight impaired and blind people. Audio tours, Braille signage, and large-type handouts are being prepared in collaboration with the Rose Resnick Lighthouse for the Blind. The MoD is granting $5,000 to the gallery for equipment and administrative support. Signage is now installed, and the audio tour will be available shortly.

Mr. Jenkins also reported problems in lighting the City Hall exhibition spaces due to the ongoing energy crisis. He has negotiated with Gordon Bailey, building superintendent, to have full lighting in consolidated areas; other areas previously used will be lit by emergency lighting only, until the crisis is over.

Mr. Jenkins presented samples of work by Rona Lee and Gail Wight, two additional artists to be

included in the Lab\London artists exchange exhibition. Rona Lee, a London artist, created a continuous loop video entitled "Above and Below". Gayle Wight, a graduate of the San Francisco Art Institute and the fourth artist selected to participate in the Lab\London exhibition, created an installation entitled "Spike" that deals with landmarks in neurological research.

Mr. Jenkins proposed Cheryl Coon, former San Francisco Arts Commission Gallery manager, to be the artist accompanying the upcoming exhibition of Djerrasi artist pages (previously approved). Mr. Jenkins noted that Ms. Coon is taking part in the Djerassi residency program this spring, and will show works to be made during her residency as well as previously made pieces.

Motion: Motion to approve additional artists for the Lab/London artist exchange exhibition, May-June 2001
Moved: Guggenheim/Gatti

Motion: Motion to approve Cheryl Coon as exhibiting artist, July/August 2001
Moved: Guggenheim/Gatti

II. Collections

Covarrubias Mural at the Ferry Building

Civic Art Collection Program Director Debra Lehane reported on the status of five murals created by Miguel Covarrubias for the 1939-40 Worlds Fair which were subsequently on display at the Ferry Building. The Ferry Building is being remodeled so the murals will need to be removed. Ms. Lehane reported that the Port passed a motion to transfer the murals to the Treasure Island Authority where they will be incorporated into a new building. The Port and the Treasure Island Authority have requested the expertise of the Arts Commission to be an ongoing advisor on the transfer, installation, and conservation of the murals. Ms. Lehane has agreed to work with both agencies to transfer the murals and she will return to the Committee with a negotiated Memorandum of Understanding for the placement and conservation of these murals.

Joan Rummelsburg, Director of Special Projects for the Treasure Island Authority, reported that her agency is excited to get the murals back to where they were first exhibited. Until the new building is constructed, the murals will be stored in an environment where temperature and access is controlled and humidity monitored. The Treasure Island Authority is seriously committed to providing the structure to publicly exhibit the murals as soon as possible.

Commissioner Guggenheim asked what exactly would be included in the Memorandum of Understanding. Ms. Lehane explained that while only preliminary, the Memorandum of Understanding would include grant writing, advising on installation, storage, conservation, and exhibition. As response to a question proposed by Commissioner Stermer, Ms. Lehane assured the Committee that her role would indeed be to advise and not to do.

Commissioner Gatti asked if the murals would be put in Building One. Ms. Lehane didn't think that the murals could be put back in that building because it is currently closed to the public for seismic retrofit, not coded for ADA , and there aren't any public shows there. The architects are designing the proposed new building with the murals in mind. Ms. Lehane will advise that the murals be kept together when finally on public display.

Motion: Motion to enter into a Memorandum of Understanding with the Treasure Island Authority concerning the mural by Miguel Covarrubias originally from the 1939-40 Worlds Fair and then on display at the Ferry Building. The MOU concerns future placement and conservation of the murals.

Moved: Guggenheim/Stermer

Report on other Collection activities.

Ms. Lehane asked the commissioners for their strong feelings regarding a memorial to be installed by the Swords to Plowshares organization in Justin Herman Plaza. The organization has asked the Arts Commission for its input and approval on the memorial which consists of a bronze plaque commemorating the names of all San Franciscans who fell in the Vietnam War. Ms. Lehane pointed out that this would be the only permanent memorial in this city dedicated to San Franciscans who fell during the Vietnam war. Ms. Lehane said that she would like to see the memorial in a different location within the city because the current proposed location lacks sufficient seating, visibility, and a quiet place for people to come and reflect. Swords to Plowshares would like to install and dedicate the memorial on Memorial Day 2001. Ms. Lehane has suggested to them that more time is required and that Veteran's Day 2001 would be more realistic.

Richard Newirth, Director of Cultural Affairs, suggested that if the memorial consists only of a plaque with text, that the Arts Commission could take a neutral stand and not approve or disapprove the monument. Commissioner Stermer commented that the organization was not doing an adequate job memorializing the veterans by only installing a plaque. Commissioner Gatti said that he is not opposed to putting the memorial in Justin Herman Plaza, but he believes that the Arts Commission should not endorse the memorial since it is only text. Commissioner Stermer agreed with Commissioner Gatti on this matter.

Ms. Lehane concluded her report by mentioning that the Arts Commission is doing a favor for the Department of Public Works by providing consultation in the removal and restoration of the Doggie Diner dog head currently on display by the zoo. The restored doggie head will be re-installed in the same vicinity.

III. **Moscone Center Expansion Project:**
Public Art Program Director Jill Manton provided a staff report on the pending contract with SACO Smartvision to manufacture the LED screens for the Moscone Center Expansion Project. Ms. Manton stated that the SACO screen was the best she had seen and according to their client base, their service record is commendable. She reported that she had recently received a letter from SACO informing her of their recent declaration of Chapter 11 to reorganize their payments to their debtors. In her previous research, Ms. Manton had noted that SACO carried a $20 million debt and had been told by SACO that this was soon to be taken care of by the infusion of $20 million capital from a private equity investment firm. Apparently, SACO called off the deal and has decided to pursue repayment of their debt by declaring Chapter 11. Ms. Manton stated that she will hold off entering into contract until later this year in light of the fact that the screen is not scheduled to be installed until November 2002 and that only six months is needed for manufacture and shipping. If and when the Arts Commission finally enters into contract with SACO, Ms. Manton will make certain that they are bonded and will obtain a maintenance contract as well.

Ms. Manton asked the Commissioners if they had any experience with Chapter 11 status. Commissioner Guggenheim said that it was never a good idea to enter into contract with a company in a fragile financial state. He also suggested that Ms. Manton contact past Saco Smartvision customers for their experiences with the company. Ms. Manton agreed that she would follow up on Commissioner Guggenheim's suggestion. Commissioner Gatti agreed with Commissioner Guggenheim's suggestion.

IV. **SFMOMA's "Acoustical Views of the Golden Gate Bridge" by Bill Fontana:**

Explanatory Document: Artist proposal attached

Ms. Manton informed the Commission that sound artist Bill Fontana and Benjamin Weil, Media Curator at the San Francisco Museum of Modern Art, have requested that the Arts Commission endorse and co-sponsor the "Acoustical Views of the Golden Gate Bridge" by Bill Fontana. The project will be a permanent sound and video retrieval installation on the bridge. There will also be an installation at the San Francisco Museum of Modern Art and it will be featured on SFMOMA's website. If the Arts Commission endorses and co-sponsors the project, PacBell will charge a greatly discounted rate for the fiber optic cable and phone lines needed for this project. Endorsing the project will cost the Arts Commission nothing, involve little work or no work on our part, and the Arts Commission will be credited in promotional materials prepared by the musuem. Commissioners Guggenheim and Gatti thought it would be a good idea for the Arts Commission to endorse the project.

The following motion was modified.

Motion: Motion to co-sponsor SFMOMA's "Acoustical Views of the Golden Gate Bridge", a media project by Bill Fontana.

V. **Fillmore Bridge Public Art Project:**
Project Manager Nina Dunbar reported that the first meeting of the Art Advisory Committee for the Fillmore Bridge project was initially believed to be a success. The Advisory Committee consisted of members from Japantown and the African American communities. People spoke freely and were complimentary of the proposed artwork by Mildred Howard and poem by Quincey Troope. However, at this meeting some people expressed concern over some of the words contained in the poem that they believed to have either a stereotypical or overly generalized reflection of the community. Ms. Dunbar said that it was decided at that meeting that the Advisory Committee would provide Mr. Troupe with a suggested list of alternative words to be used in a revision of the original poem.

Ms. Manton reported that several days after the first community meeting, the project suddenly turned into a situation of cultural politics. The project was presented and discussed at the Environment and Safety subcommittee of the Japantown Task Force at the request of that committee's chair. Negative views, which were not voiced at the first meeting, surfaced from several members who were in attendance. These comments were recorded by Ms. Dunbar, who attended the meeting, and transmitted the views to the artists.

Commissioner Gatti asked whether or not the artist selection process passed through all of the correct channels in this case. Ms. Manton answered affirmatively in response to Commissioner Gatti's question. In response to a question having to do with how much of a role the community plays in this project, Ms. Manton said that the Arts Commission and the Redevelopment Agency would ultimately be responsible for the final approval of the project design.

VI. **Public Art Program Selection Process:**
Explanatory Document: Artist Selection Process attached

Ms. Manton announced that this topic would be discussed at the next several Visual Arts Committee meetings, allowing for an engaging dialog between staff and Commissioners. At today's meeting, she stated her intent to thoroughly acquaint the Commissioners with the various steps and processes involved in artist selection. Public Art Project Manager Susan Pontious walked the Commissioners through a document she had prepared which summarized the process and described the role of

various participants in that process. The Commissioners were pleased with the thoroughness of Ms. Pontious's comprehensive report.

After review of the document, the discussion returned to the role of the community in the artist selection process. Commissioner Gatti asked how the staff determined the project constituents. Ms. Manton explained that this can be difficult to distinguish in a neighborhood like the airport where there is no distinct constituency, and problems often arise in neighborhoods consisting of different constituencies where the artwork can potentially become an outlet for pre-existing anger or frustration with the larger project of which the art is only a small part. It has been the experience of the Public Art staff that in neighborhoods with one clear constituency, community involvement can ultimately lead to the success of a project. Mr. Newirth suggested that project managers should only do outreach in communities with clearly defined constituencies, and avoid spending too much time in communties where there is pre-existing tension and and division among the constituency. Mr. Newirth also suggested that the commision should certainly take into account the input of the community, but that ultimately, the artist selection panel will select the artist and that the Arts Commission will approve the final design.

Ms. Manton said that the following meetings would focus on issues raised by Commissioner Stermer at the February 2001 Visual Arts Committee meeting. These issues include:

- Lack of objectivity on the part of the panelists
- Evaluation of Selection Criteria
- Scoring methodology and voting protocol

VII. **Old Business**

VIII. **Adjournment**

As there was no further business, the meeting was adjourned at 5:20 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 4/19/01

4/19/01

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5/01

SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, April 25, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Notices
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Public comment in regard to specific items will be taken before or during consideration of the item.

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AGENDA

I. **Consent**
1. Motion to close contract # CT288PUB1312 with Robert Catalusci and to expend an amount not to exceed $600 for photography of artwork at Muni Ways and Structures Maintenance Facility.
2. Motion to modify contract #CT288PUB1310 with Precita Eyes Mural Arts Center to provide that the artists shall:
   a. install the artwork and sealer for the Muni Otis Street Sidewalk Extension
   b. warrant the Otis Street artwork for three years
   c. be reimbursed for the cost of the installation up to $5,000 and retain the amount of $10,000 already paid
   d. retain ownership of the artworks intended for the Muni 24th Street Sidewalk Extension.
3. Motion to approve the sidewalk design by Urban Artworks to be installed at 3090 16th Street at Valencia, funded by Evelyn & Walter Haas Jr., Miranda Lux, and Louise Rosenberg.
4. Motion to approve the two proposed mural designs by the Mural Resource Center and lead artist Heidi Hardin at Anna Waden Library, 3rd & Revere Streets, and at the Bayview Opera House, 4705 3rd Street, funded by Neighborhood Beautification.
5. Motion to approve payment of $1,150 to Sarver construction for Art Ribbon repairs.
6. Motion to approve payment to Glass Block Designs for Art Ribbon repairs (amount to be

provided at the meeting).

7. Approve payment of $2700 to Mark Brest Van Kempen for GGPP.
8. Motion to approve spending of up to $5,000 for exhibition costs and $1,000 total curator honoraria for upcoming installation project (September/October 2001). Curators: Mark Dion and Toby Kamps
9. Motion to approve payment of up to $2,000 to Ed Kashi for printing and unlimited use of Writers Corps photographs for exhibition purposes.
10. Motion to approve payment of $1500 to Brian Lease for maintenance of Endangered Garden environmental artwork at the Sunnydale Pump Station.
11. Motion to approve the panel pool of Julio Morales, Andrew Maloney, Mildred Howard, Eduardo Peneda, and Julie Kavanaugh for the Visitation Valley Club House Public Art Project and to authorize the Director of Cultural Affairs to pay each panelist honorariums of up to $130 for attending two half-day meetings for the project.
12. Motion to approve final payment to Ruth O'Day for completion of all work on Contract #ENAR01000035 for Fabrication, Transportation and Installation of Ceramic Tile Artwork and Stucco surround at the Turk/Hyde Community Playground.
13. Motion to authorize the Director of Cultural Affairs to enter into contract with artist Dustin Shuler for the repair of his sculptural relief piece titled Spider Pelt for an amount not to exceed $15,000.
14. Motion to approve the installation of a Vietnam War Veterans Memorial plaque in Justin Herman Plaza by the organization Swords to Plowshares.
15. Payment of $2700 to Jeffrey G. Locke, Trustee for Fireform Porcelain, Inc. for repairs to the San Francisco Interpretive and Historic Signage Project.

II. **Gallery**
Rupert Jenkins
Staff Report

III. **Collections**
Debra Lehane
Staff Report

IV. **North Beach Parking Garage**
Tonia MacNeil
Presentation of final design and comments from community meeting.

Motion: Motion to approve final design of artwork for the North Beach Parking Garage.

V. **Art Ribbon Maintenance and Repair**
Susan Gray/Jill Manton
Staff Report

VI. **Sunnydale Pump Station ADA Modifications**
Susan Gray
Staff Report

VII. **Moscone Interior Art Project**
Nina Dunbar
Report on the Fire Department's new ruling on the sculpture's compliance with the Moscone Center Expansion Project's Fire Safety Program.

VIII. **Juvenile Hall Artworks**
Susan Gray
Presentation of designs in progress.

Motion: Motion to approve final design for the hallway stencil.

IX. **New Projects: Laguna Honda Hospital**
Susan Pontious
Staff Report

X. **Various Project Updates**
Staff
Moccasin, North Beach Pool, Martin Luther King Pool, Islais Creek

XI. **Public Art Program Selection Process**
Jill Manton and Public Art Staff
Continuing Discussion regarding Artist Selection Procedures

XII. **New Business**

XIII. **Old Business**

XIV. **Adjournment**

04/19/00

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, April 25, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Ralph Guggenheim, Denise Roth, Dugald Stermer; Absent: Stanlee Gatti, Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Susan Gray, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Michele Liapes, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:10 p.m.

I. **Consent Calendar**
   A. Motion to close contract # CT288PUB1312 with Robert Catalusci and to expend an amount not to exceed $600 for photography of artwork at Muni Ways and Structures Maintenance Facility.
   B. Motion to modify contract #CT288PUB1310 with Precita Eyes Mural Arts Center to provide that the artists shall:
      a. install the artwork and sealer for the Muni Otis Street Sidewalk Extension
      b. warrant the Otis Street artwork for three years
      c. be reimbursed for the cost of the installation up to $5,000 and retain the amount of $10,000 already paid
      d. retain ownership of the artworks intended for the Muni 24th Street Sidewalk Extension.
   C. Motion to approve the sidewalk design by Urban Artworks to be installed at 3090 16th Street at Valencia, funded by Evelyn & Walter Haas Jr., Miranda Lux, and

Louise Rosenberg.

D. Motion to approve the two proposed mural designs by the Mural Resource Center and lead artist Heidi Hardin at Anna Waden Library, 3rd & Revere Streets, and at the Bayview Opera House, 4705 3rd Street, funded by Neighborhood Beautification.
E. Motion to approve payment of $1,150 to Sarver construction for Art Ribbon repairs.
F. Approve payment of $2700 to Mark Brest Van Kempen for GGPP.
G. Motion to approve spending of up to $5,000 for exhibition costs and $1,000 total curator honoraria for upcoming installation project (September/October 2001). Curators: Mark Dion and Toby Kamps
H. Motion to approve payment of up to $2,000 to Ed Kashi for printing and unlimited use of Writers Corps photographs for exhibition purposes.
I. Motion to approve payment of $1500 to Brian Lease for maintenance of Endangered Garden environmental artwork at the Sunnydale Pump Station.
J. Motion to approve the panel pool of Julio Morales, Andrew Maloney, Mildred Howard, Eduardo Peneda, and Julie Kavanaugh for the Visitation Valley Club House Public Art Project and to authorize the Director of Cultural Affairs to pay each panelist honorariums of up to $130 for attending two half-day meetings for the project.
K. Motion to approve final payment to Ruth O'Day for completion of all work on Contract #ENAR01000035 for Fabrication, Transportation and Installation of Ceramic Tile Artwork and Stucco surround at the Turk/Hyde Community Playground.
L. Motion to authorize the Director of Cultural Affairs to enter into contract with artist Dustin Shuler for the repair of his sculptural relief piece titled Spider Pelt for an amount not to exceed $15,000.
M. Motion to approve the installation of a Vietnam War Veterans Memorial plaque in Justin Herman Plaza by the organization Swords to Plowshares.
N. Payment of $2700 to Jeffrey G. Locke, Trustee for Fireform Porcelain, Inc. for repairs to the San Francisco Interpretive and Historic Signage Project.

Motion: Motion to move the consent calendar items.
Moved: Roth/Stermer

I. **Gallery**
Gallery Director Rupert Jenkins reported on a new format for gallery exhibition announcement cards. The Art in City Hall program will have its own announcement cards that will match the new design format.

Receptions for two exhibitions were announced. One at City Hall, for "Lucky Stories", a slide registry show curated by Natasha Garcia-Lomas, and "The Millennium Monument" by Allyson Levy, will take place on Thursday, May 3, 2001. The other, at the SFAC Gallery on May 11, 2001, is for the Gateway Project, a collaboration with the LAB Gallery.

II. **Collections**
Civic Art Collection Program Director Debra Lehane reported that the Fountain of the Tortoiscs project should be completed by June 2001.

Commissioner Roth asked when the statues of Juan Bautista de Anza and King Carlos would be installed. Richard Newirth, Director of Cultural Affairs, answered that Ms. Lehane or any of the

Commissioners should feel free to pursue this matter, but that Mr. Newirth did not think it to be the right time to bring this matter back to the Board of Supervisors.

Ms. Lehane reported that the widow of Jerry Garcia has been in touch with the Department of Recreation and Parks. Together they would like to create a memorial for Jerry Garcia at the lily pond behind the Academy of Sciences in Golden Gate Park. Mr. Newirth reminded the Commissioners and staff members that this project will also require the approval of the Board of Supervisors.

III. **North Beach Parking Garage**

Project Manager Tonia Macneil reported that construction of the garage is about half-complete. Ms. Macneil briefed the Commission on a community meeting that occurred on April 18, 2001 where the details of the artwork final design were presented. At this meeting, some concerns surfaced regarding the idea that the fortunes are racist, how the artwork would actually look on the wall, and the fact that some of the community members were not alerted about the project prior to construction. Incidentally, the community representatives from Chinatown who were present at that meeting didn't see any problems with the fortunes. Ms. Macneil introduced Jon Rubin, a member of the artist team, to describe the current state of the artwork. Mr. Rubin gave a brief description of how the artists worked with community members to learn the history of the neighborhood and attain photographs of residents to be used in the artwork. Mr. Rubin displayed the fortunes and photographs, which will be featured in the artwork. In response to concerns expressed by Commissioner Guggenheim over the diverse tonal range of the photos, Mr. Rubin explained that he will attempt to make the tonal range more similar, but difference in tone also gives the viewer a sense of the time or era of the actual photograph. Commissioner Stermer asked to view the cropped and toned photographs as they will be placed on the site one final time before fabrication goes forward.

Helen Kwan, a member of the Chinatown Community Development Center, testified that she was pleased with the North Beach Parking Garage art enrichment project, the outreach effort, and the diverse representation of community members in the photographs.

Motion: Motion to approve final design of artwork for the North Beach Parking Garage.
Moved: Stermer/Roth

IV. **Art Ribbon Maintenance and Repair**

Public Art Program Director Jill Manton informed the Commissioners that to date, there have been insurmountable problems with the ribbon project. The principle problems are that the concrete is porous and cracks, leading to a problem with water penetration into the light cavity. The sealant in spite of numerous tests over the past several years, eventually fails with the ongoing pressure exerted by cars driving over it. The lighting cavities have filled with soot, oil, mildew, or mold which subsequently obscure the fiber optic cable. Ms. Manton pointed out that the project design was an invention, something that hadn't been done before. Given the unavoidable problems with the project, staff recommends removing some of the raised elements of the ribbon which are repeatedly being destroyed by constantly driving into them. In addition, staff recommends redesign of the driveway areas because they are impossible to maintain. However, since the artists did not waive their rights in the original contract, there are laws protecting the integrity of the artwork. Despite the lack of this waiver, City Attorney Miriam Stombler believes that the city may have the right to make design modifications in response to the documented problems of this project. If Ms. Stombler confirms that the city can proceed with design modifications, Ms. Manton will work with the designers and the project architect to devise a solution to the current design flaws. Ms. Manton will return to the Visual Arts Committee for final approval of any design modifications.

V. **Sunnydale Pump Station ADA Modifications**

Project Manager Susan Gray provided a progress report on the ADA modifications to Patricia Johansen's Endangered Garden project at the Sunnydale Pump Station. The steps towards ADA compliance at the Endangered Garden undertaken by the PUC and the Arts Commission included identifying locations and finalizing designs for: ADA parking, ADA signage, ADA path of travel between parking and artwork, and creating ADA access along the 'snake' promenade. The proposed modifications are acceptable to all parties involved including Richard Skaff of the Mayor's Disability Office, PUC, and the artist.

VI. **Moscone Interior Art Project**

Project Manager Nina Dunbar reported that although the Fire Department initially rejected the Shum Shu Gordon proposal of using clear flame retardant on their tree sculpture in the new Moscone Expansion Project, they recently revisited their decision and decided to accept the original proposal. This decision will result in the elimination of the cement shell that the artists were proposing as an alternative solution to meet the fire code standards of the building. The Fire Department's acceptance, as documented in a letter dated April 11, 2001 was contingent on further testing of the flame retardant on Redwood and the submittal of a maintenance schedule for re-applying the retardant in accordance with the manufacturer's specifications.

VII. **Juvenile Hall Artworks**

Project Manager Susan Gray presented a progress report on the Juvenile Hall Replacement project artworks. She explained that the artist team of Johanna Poething and Julio Morales have proposed artworks for the chapel, dayrooms, hallways and lobby glazing and that each artwork aims to reinforce themes of connectivity, community, growth, positive change and renewal. The artwork for the Chapel will be installed on a curved wall located on the northern wall, adjacent to the entrance. The artwork includes a series of six Plexiglas images, which depict a series of hands that appear to hold luminous globes. The images will be illuminated by fiber optic cable. The imagery will be generated by workshops with youth at the facility.

Ms. Gray explained that the wooden soffits located above each counselor workstation would be painted by the artists and then stenciled with a leaf motif. Each soffit would receive a different color scheme, which would help establish an identity for each dayroom. She noted that the artists would avoid using red and blue as they signify gang colors.

Finally, Ms. Gray presented the hallway stencil design to the Committee for approval. The stenciled areas will occur around select entrances to the housing units and will feature raised images of plant/ organic forms and integrated text generated by workshops with youth at the facility. Imagery will be located under skylights and will create a series of changing shadows as the sun passes over the facility.

In response to a question by Commissioner Stermer, Ms. Gray answered that staff members at Juvenile Hall will review the text and fonts to be used in the artwork in order to avoid any associations to tagging. Ms. Gray also assured the Committee that all the artwork had been designed to require minimal maintenance and are located in areas where they are less likely to be damaged.

Motion: Motion to approve final design for the hallway stencil.
Moved: Stermer/Roth

VIII. **New Projects: Laguna Honda Hospital**

Project Manager Susan Pontious reported on the proposed demolition and reconstruction of Laguna Honda Hospital. The estimated art enrichment budget is $4 million. Because a large majority of the patient population of Laguna Honda are in wheelchairs or suffer from dementia, Ms. Pontious has

discussed with Larry Funk, Hospital Director, how art could be used as an aid to way finding. Some preliminary ideas include artwork that stimulates the senses, a wander garden to provide a safe place for Alzheimer's patients, and artwork that highlights the rich 100 year history of the hospital. Ms. Pontious reported that the five existing murals will be cleaned, conserved, and included in the overall art enrichment plan for the hospital.

IX. **Various Project Updates**

Ms. Dunbar provided an update on various Public Art projects that have been on hold for some time. She reported that the Martin Luther King pool project is now finally moving forward after a year and a half delay due to contractor-related problems. The bidding for the Moccasin project came in over budget last fall resulting in a 2 year delay for that artwork. Ms. Dunbar noted that fortunately, the artist under contract for Moccasin, agreed to extend his agreement with the City without asking for additional compensation. She reported that the North Beach Pool project was also delayed last October when the community protested Rec and Park's renovation design. The project has gone back to redesign and does not have a new start-date. Ms. Dunbar concluded her update with a reminder that the final community meeting for the Fillmore Bridge project will be held on April 30, 2001 and that a report on the artist's completed design will be presented at the next VAC meeting.
Project Manager Tonia Macneil announced that there will be a dedication on April 27, 2001 for the newly completed playground at Turk and Hyde in the Tenderloin district.
Ms. Manton reported on the upcoming application deadlines for the Southeast Water Control Plant, Treat Street playground, and the Community Clubhouse in Visitacion Valley. Ms. Manton also stated that the RFQ for the new city office building at 525 Golden Gate Avenue will be available soon.

X. **Public Art Program Selection Process**

Ms. Manton announced that Public Art Staff had not prepared a formal report regarding artist selection process for this meeting, but would for the next meeting. Commissioner Stermer said how pleased he was with the progress made at the previous meeting, but expressed his remaining concern regarding voting standards. Mr. Newirth suggested that there should be a discussion regarding this topic agency-wide. Ms. Pontious suggested disregarding the highest and lowest scores, or requiring jurors to defend their choice of artists verbally. In closing, Ms. Manton said that Public Art staff would discuss these ideas in depth and return with a report at the next meeting.

XI. **New Business**

XII. **Old Business**

XIII. **Adjournment**

As there was no further business, the meeting was adjourned at 4:40 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 5/17/01

5/17/01

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, May 23, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

I. **Consent**
1. Motion to approve the proposed mural design by the Mural Resource Center and lead artists Jason Gilmore and Katie Gilmartin at The Janice Mirikitani Glide Family Youth and Childcare Center at 434 Ellis Street, funded by Neighborhood Beautification.
2. Motion to enter into an agreement with Pepe Ozan for an amount not to exceed $10,000 for final design, engineering, fabrication and transportation of a sculpture for the Cesar Chavez Bicycle Overpass.
3. Motion to make payment of $2,400 to Christopher Stinehour for sand-blasting a poem into concrete flooring for Seyed Alavi's public art project at the Richmond Recreation Center.
4. Motion to approve any of the following individuals as guest jurors for the art enrichment selection panel for the new City Office Building at 525 Golden Gate Avenue: Timothy Burgard, Connie Lewallen, Lewis deSoto, Leonard Hunter, Su Chen Hung, Mildred Howard, Carmen Lomas Garza.
5. Motion to approve glazing and hallway designs for the Juvenile Hall Replacement project.
6. Motion to approve payments of $500 honoraria to finalists Horace Washington, Mark Best van Kempen and Victor Mario Zaballa to develop proposals for the SEWPCP plant project.
7. Motion to approve payment of $1200 to E-Con Solutions for Ribbon repairs.
8. Motion to approve payment of $1,000 to Glass Block Design for Ribbon repairs.

9. Motion to approve Michael Bondi, Jefferson Mack and Victor Morales as finalists for the Visitacion Valley Clubhouse Project and to and to authorize the Director of Cultural Affairs to pay each finalist an honorarium of $400 to develop a site-specific proposal for the project.
10. Motion to approve Jaime Cortez, Program Manager for Galeria de la Raza, as a replacement panelist to serve on the 23rd Street and Treat Avenue New Clubhouse and Park Artist Selection Panel.
11. Motion to authorize the Director of Cultural Affairs to modify the contract with Robert F. Bailey, Civil Engineer, for the Fountain of the Tortoises for an amount not to exceed $30,000.

II. **Gallery**
Rupert Jenkins
Gallery Report

Motion: Motion to approve the following artists for windows installations at 155 Grove Street:

Charles Beronio and Scott Oliver
Kota Ezawa and Karla Milosevic

III. **Collections**
Debra Lehane
Staff Report

Review of Proposed gift to the Reflection Room at San Francisco International Airport.

IV. **Fillmore Bridge Public Art Project**
Jill Manton and Nina Dunbar
Report on Mildred Howard's final artwork design for the Fillmore Bridge Project over Geary Street.

Motion: Motion to approve Mildred Howard's final design for the Fillmore Bridge Public Art Project.

V. **23rd and Treat New Park and Clubhouse**
Judy Moran
Presentation of finalists' slides

Motion: Motion to approve the three finalists (to be announced at the meeting) recommended by the 23rd and Treat New Park and Clubhouse Artist Selection Panel to each prepare preliminary proposals for the art enrichment project for a fee of $500 each.

VI. **Laguna Honda Hospital**
Susan Pontious
Staff Report
Explanatory Document: Art Enrichment Program for Laguna Honda Hospital

Motion: Motion to approve the proposed Program Direction for the Art Enrichment Program for Laguna Honda Hospital.

VII. **Airport**
Susan Pontious
Project Update: Robert Arneson Sculptures "Ying Yang"

VIII. **Public Art Program Selection Process**
Jill Manton and Public Art Staff
Continuing Discussion regarding Artist Selection Procedures

IX. **New Business**

X. **Old Business**

XI. **Adjournment**

05/17/01

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Art Enrichment Program for Laguna Honda Hospital

Draft: May 7, 2001

General: Based on the size of the facility and the needs of the residents, the art enrichment program for Laguna Honda Hospital should feature a large number of artworks of different styles and materials that can be dispersed throughout the hospital. These may include everything from individually framed 2-dimensional prints, photographs and paintings, glass or tile mosaics, ceramic or porcelain enamel tile, relief sculpture, free standing sculpture, mini-fountains, environmental artworks. We will look for opportunities to relate the new building to the old through the use of architecturally integrated murals and distinctive ceramic tile.

Design Criteria to Meet Functional Program: In Laguna Honda Hospital's "Functional Program" report prepared by Mary Louise Fleming and Terry Hill (printed 2/2/01), the authors identify a number of clinical needs that the hospital design should address. The art enrichment program is uniquely suited to meet a number of these needs.

Art as Way Finding and Location Identity: Orientation to place (such as way finding) and visual cues to help residents orient to the environment are important features for many of the residents at Laguna Honda Hospital. The art enrichment program can be an important tool in meeting these therapeutic goals. Visually arresting artwork in key locations can help orient residents as to where they are while contributing to the identity for each location. These artworks should be distinctively different from each other, in media and/or imagery, and tempered to the different clinical needs of each patient community. Specific areas that may benefit from this treatment include:

- Elevator "hub" areas (making a distinction between floors)
- "Decision points" at the intersection of hallways
- Distinctive identity for hallways leading to different areas
- Identities for each resident neighborhood and household
- Provide distinct visual clues to help residents identify rooms and functions

Art as Sensory Stimulation: The functional program calls for drawing upon "*visual, audio, tactile, olfactory and kinesthetic resources to assist residents with sensory losses to utilize remaining abilities*". This is another obvious therapeutic goal that the art program can support. Possible approaches might include:

- Artworks that encourage touch, i.e. wall relief, sculpture in such materials as bronze and stone or any other textural material
- Artworks that use water (sound and touch)
- Kinetic artworks that respond to wind (could also have sound component) or otherwise change in response to the weather.

Art as Activity: The program calls for safe wandering paths with appropriate outlets for resident activity, including familiar tasks, textures, and touchable items. Possible contributions of the art program include:

- Artist designed "wander garden".
- Artworks with the same criteria as described above under Sensory Stimulation.
- Interactive artworks that encourage residents to directly manipulate

Art to Stimulate Memory: The functional program calls for *cues, props, and experiences to connect residents with their pasts and familiar experiences.* The artwork could support this goal with images that evoke the above responses. These might include:

- Images of different San Francisco neighborhoods, and the Bay Area environment
- Images of familiar activities, i.e. swimming, various vocations, personal interactions
- Images of natural world

Art that Aids in Orientation to Time: Loss of orientation to time, as well as boredom, is a symptom of many residents. Artworks that could aid in this problem are those that

- Change through interaction with daylight or weather
- Have an "event" that occurs periodically throughout the day that helps mark time.

Other Opportunities for the Art Program:

Historical Documentation: Laguna Honda Hospital has a wealth of old photographs (with negatives), along with written diaries and journals that document its history. It also has a collection of objects and equipment that might be interpreted as artifacts of the hospital's past. Part of the art program would be to use these photographs and documents and artifacts in a project that has as its theme the history of the Hospital. This project might also include contemporary documentation of the hospital and environs.

Preservation: There is existing artwork at Laguna Honda Hospital (murals, sculpture) that will be restored as part of the program.

Community Interface: Some areas are designed to interface with the larger community. Artwork should be used in these areas to help make the facility attractive and welcoming. Specific sights might include:

- The "valley" public entry
- The swimming pool

Staff Areas: Art may also be desirable in staff lounges and dining areas to help make these areas attractive and comfortable. These areas may most appropriately be addressed with framed paintings, prints and photographs, but other approaches can be considered as well.

Process:
A small on-site Advisory Committee (somewhat on the model of the Airport Art Steering Committee) will be established to work with the Public Art Project Manager to develop the program and review projects as they evolve. At certain points, presentations of the art program may be made to the larger Laguna Honda Hospital Community.

SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, May 23, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Ralph Guggenheim, Denise Roth, Dugald Stermer; Absent: Stanlee Gatti, Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Natasha Garcia-Lomas, Susan Gray, Anna Kvinsland, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:15 p.m.

I. **Consent Calendar**
   1. Motion to approve the proposed mural design by the Mural Resource Center and lead artists Jason Gilmore and Katie Gilmartin at The Janice Mirikitani Glide Family Youth and Childcare Center at 434 Ellis Street, funded by Neighborhood Beautification.
   2. Motion to enter into an agreement with Pepe Ozan for an amount not to exceed $10,000 for final design, engineering, fabrication and transportation of a sculpture for the Cesar Chavez Bicycle Overpass.
   3. Motion to make payment of $2,400 to Christopher Stinehour for sand-blasting a poem into concrete flooring for Seyed Alavi's public art project at the Richmond Recreation Center.
   4. Motion to approve any of the following individuals as guest jurors for the art enrichment selection panel for the new City Office Building at 525 Golden Gate Avenue: Timothy Burgard, Connie Lewallen, Lewis deSoto, Leonard Hunter, Su Chen Hung, Mildred Howard, Carmen Lomas Garza.

5. Motion to approve glazing and hallway designs for the Juvenile Hall Replacement project.
6. Motion to approve payments of $500 honoraria to finalists Horace Washington, Mark Brest van Kempen and Victor Mario Zaballa to develop proposals for the SEWPCP plant project.
7. Motion to approve payment of $1200 to E-Con Solutions for Ribbon repairs.
8. Motion to approve payment of $1,000 to Glass Block Design for Ribbon repairs.
9. Motion to approve Michael Bondi, Jefferson Mack and Victor Morales as finalists for the Visitacion Valley Clubhouse Project and to authorize the Director of Cultural Affairs to pay each finalist an honorarium of $400 to develop a site-specific proposal for the project.
10. Motion to approve Jaime Cortez, Program Manager for Galeria de la Raza, as a replacement panelist to serve on the 23rd Street and Treat Avenue New Clubhouse and Park Artist Selection Panel.
11. Motion to authorize the Director of Cultural Affairs to modify the contract with Robert F. Bailey, Civil Engineer, for the Fountain of the Tortoises for an amount not to exceed $30,000.
12. Motion to approve Vickie Jo Sowell, Isis Rodriguez, and the artist team of Colette Crutcher and Elizabeth Raybee as finalists for the 23rd and Treat New Park and Clubhouse and to authorize the Director of Cultural Affairs to pay each finalist an honorarium of $500 to prepare preliminary proposals for the art enrichment project.

Motion: Motion to move the consent calendar items.
Moved: Roth/Stermer

2. **Collections**
Civic Art Collection Program Director Debra Lehane reported on a proposed gift to the city; a painting by David Eades which will be transferred to glass panels and installed in the Reflection Room at the San Francisco International Airport. Ms. Lehane introduced three people involved in the creation and implementation of the artwork: Anne Cervantes, Project Architect; Bill Moreno, Director of the Aguirre Gallery; and Dorothy Lenehan, fabricator of glass and owner of Lenehan Architectural Glass. Ms. Cervantes reported that initially the project team met with a Rabbi, an artist representative, a religious historian, and members of the Bay Area Interfaith Council for input on design criteria. With the design criteria in mind, a national search resulted in the selection of Mr. Eades as the winning artist. Mr. Moreno spoke about Mr. Eade's background and artistic experience. Mr. Eades, currently an artist-in-residence at the Philadelphia Cathedral, has worked extensively with Native artists in Peru and the Southwestern United States. Mr. Eades' artwork conveys a sense of calm and reflection without the use of icons. Ms. Lenehan explained how the piece would be fabricated using various glass techniques. She showed slides of other artists' work that she has fabricated, as well as examples of her own artwork. Ms. Lehane explained that the design would be presented at the next Airport Art Steering Committee, and after that, she would return to the Visual Arts Committee for approval of the final design and acceptance of the offer.

Ms. Lehane provided an update on various Civic Art projects. She reported that the Fountain of the Tortoises project is nearing completion. The bronzes have been installed and water should be flowing in two weeks time. The carousel at the zoo, which has been closed for restoration, will open on Friday for the summer season. And lastly, Ms. Lehane reported that the Doggie Diner head has been repaired and that the original colors of red, white, and blue will be used in the restoration. The Doggie Diner head will be reinstalled in the same place for five years, and after that, a new location will be negotiated with the Ocean Beach community.

3. **Gallery**
Gallery Manager Natasha Garcia-Lomas presented proposals for two window installations that will be displayed for two months each at 155 Grove Street. Julio Morales, an active Advisory

Board member, will curate the shows. The first installation, by artists Charles Beronio and Scott Oliver, will be based on the theme of reshuffling the Grove Street block. The artists will transplant plants from the adjacent vacant lot and create a replica of the city hall dome in the windows. The second installation, by Kota Ezawa and Karla Milosevic, is inspired by the monochromatic landscape surrounding city hall. The artists will utilize TV monitors to display abstract color 'paintings' in the windows.

Motion: Motion to approve the following artists for windows installations at 155 Grove Street:
Charles Beronio and Scott Oliver
Kota Ezawa and Karla Milosevic
Moved: Stermer/Roth

4. **Fillmore Bridge Public Art Project**
Public Art Program Director Jill Manton reported that a community meeting to present the poem and final artwork design was held on April 30, 2001. The work was well received by the15-20 community members in attendance. Ms. Manton reported that Paige Glass, a local fabricator, has provided a proposal for fabrication that would frame the twenty two-ply glass panels in stainless steel. The words will be etched into a permanent, fade-proof tri-colored blue film, which will be encased by the glass. Addressing Commissioner Guggenheim's concern that the words 'Fillmore' and 'Blue' are not differentiated enough, Ms. Manton explained that the letters of 'Blue' would be cut out of steel while the letters of 'Fillmore' will be sandblasted. Ms. Manton told the committee that she would be able to provide a custom mock-up of the project at the next Visual Arts Committee meeting.

Ms. Manton reported that all versions of the poem were shared with Commissioner Mirkitani and that she is pleased with the final version. Richard Newirth, Director of Cultural Affairs, commended Ms. Manton, Ms. Dunbar, and the artists on a job well done.

The following motion was modified.

Motion: Motion to approve Mildred Howard's design developments for the Fillmore Bridge Public Art Project.
Moved: Stermer/Roth

5. **Laguna Honda Hospital**
Explanatory Document: Art Enrichment Program for Laguna Honda Hospital

Project Manager Susan Pontious reviewed a document that summarized the direction of the art enrichment program for Laguna Honda Hospital. She emphasized that the goal for this program is to create beautiful art that can also function as location identity and as an aid in way finding. Commissioner Roth mentioned that Cottage Hospital in Santa Barbara has done a similar thing. Commissioner Stermer expressed his approval for the project.

The following motion was removed.

Motion: Motion to approve the proposed Program Direction for the Art Enrichment Program for Laguna Honda Hospital.

6. **Airport**
Project Manager Susan Pontious announced that a site has been proposed at San Francisco International Airport for *Ying Yang*, a sculpture by Robert Arneson. Bob McKinley, Manager of

the International terminal at SFO, Blake Summer, Airport Museum Director, and Ms. Pontious have determined that the best location for the sculpture is a large, outdoor, triangular space at the entry to the International terminal. Ms. Pontious will present the proposed location for the sculpture to the Airport Art Steering Committee on June 7, and if they approve, she will proceed ahead.

7. **Public Art Program Selection Process**
Ms. Manton reported that Public Art Program staff have discussed and agreed on a standard set of criteria to be used in the artist scoring and selection process. The criteria are as follows:
   - Only "Yes" or "No" votes will be accepted; a "Maybe" vote will not
   - There will no longer be separate scoring columns for artistic excellence, experience with projects of similar scale and complexity, etc. All criteria will now be grouped together in one column and only one score will be accepted.
   - Panelists will read their scores out loud and explain why they voted as such.
   - The RFQ and the score sheet will mention considerations that should be taken into account when selecting finalists, such as whether an artist is represented in the City's collection, as well as issues of diversity, gender, and ethnic representation.

All Project Managers will follow this standard set of criteria in the artist scoring and selection process.

Ms. Manton also mentioned that Public Art staff has discussed the possibility of establishing a panel process that would pre-qualify a pool of artists for particular art enrichment projects. Like other public art programs who have successfully implemented such a program, a rigorous screening process would produce a qualified pool of artist candidates. The community could then assume a greater role in selecting artists from for this pool for particular art enrichment projects. Ms. Manton said that she would research how this could work for our program and report back to the committee at a later date.

8. **New Business**
Ms. Manton announced that Project Manager Susan Gray will be leaving the Arts Commission at the end of July to accept the position as Director of Public Art for the Public Corporation for the Arts, in Long Beach, California.

Ms. Manton also reported that an additional public art project will be installed at the Oceanview Library. Instead of purchasing office equipment with city office and supply funds, the Friends of the New Oceanview Library have requested to use such funds to install an additional art commission project for the building.

9. **Old Business**
Project Manager Susan Gray presented a progress report on Johanna Poething and Julio Morales's artworks for the Juvenile Hall Replacement project's dayrooms and lobby. The day rooms' design included the color palette for the soffit above the counselor stations. Each dayroom will feature its own individual color treatments consisting of layers of a particular hue. This use of color will also help create an identity and character for each of the rooms. The text and leaf motif used throughout the rest of the facility's artworks will be subtly integrated into these layers. Ms. Gray noted that the palette would include 8 colors, which have been approved by Juvenile Probation, and that the artists had avoided using colors that could signify gang membership. She also provided sample boards of the green and yellow soffits. Ms. Gray also noted as the dayrooms would be where the youth spent most of their time, it was the artists' intention to create a work that was meditative, calming and intriguing. The second design was related to the lobby's exterior

glazing. Ms. Gray indicated how the text generated from the artists' workshops with the youth at the facility would be translated into a design that will be sandblasted onto the glass panels. She explained how the text would also be integrated into the branch and leaf motif. Ms. Gray described how this artwork would not only be enjoyable to look through, but would also cast a reverse shadow pattern onto the interior floor of the lobby. These shadows will shorten and lengthen as the angle of the sun shifts throughout the day. Ms Gray confirmed that the text would incorporate different languages and fonts, and that all of the text would be subject to review and approval by Juvenile Probation. Ms. Manton mentioned that would begin a series of workshops with the residents of the facility on May 29.

Ms. Manton reported that she and Ric Scofidio, one of the artists for the Moscone Center Expansion Project, have decided to investigate Diamond Vision, a Mitsubishi company, who produces large-scale LED screens. Originally SACO Smartvision was the vendor of choice, but due to the fact that they have changed the weight of the LED screen three times forcing the artist to re-engineer the design, proposed an inconsistent maintenance contract, and filed for Chapter 11 status, Ms. Manton and Mr. Scofidio feel that Diamond Vision should be seriously considered. Diamond Vision paid for Ms. Manton to visit the Staples Stadium in Los Angeles where she viewed three Diamond Vision LED screens. She was impressed with the quality of the product and the price.

10. **Adjournment**

As there was no further business, the meeting was adjourned at 4:35 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 6/27/01

6/27/01

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SAN FRANCISCO ARTS COMMISSION

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7/01

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
JUN 26 2001
SAN FRANCISCO PUBLIC LIBRARY

Wednesday, June 27, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

06-26-01A11:39 RCVD

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

I. **Consent**
   1. Motion to approve the sidewalk design by Gary Carlos to be installed at the Randall Museum, 199 Museum Way, funded by Friends of the Randall, San Francisco Park and Recreation Randall Outdoor Renovation.
   2. Motion to approve six original poster designs by artist Sandra Wong to be displayed from August 17th to November 15, 2001, for the Market Street Art in Transit Program Kiosk Poster Series.
   3. Motion to approve a 2002 Market Street Art in Transit Program Kiosk Poster Series panel pool to include René Garcia, Jon Rubin, Sandra Wong, Darryl Smith, and Stephanie Syjuco, and to pay three panelists each $65 for participating in a half-day selection panel.
   4. Motion to accept into the Civic Art Collection an installation by Ruth O'Day titled Guardian Serpent, located at Turk and Hyde Streets.
   5. Motion to accept into the Civic Art Collection an installation by James Carpenter: Sculptural Light Reflectors, 2001; polycarbonite, glass, steel and anodized aluminum; 4 reflectors 160' x 25'; commissioned for the San Francisco International Airport, Level 3 Departures Lobby.

6. Motion to accept into the Civic Art Collection an installation by Mildred Howard: Salty Peanuts, 2001; brass saxophones and steel music panels; 16' x 25'; commissioned for the San Francisco International Airport, Gate A2.
7. Motion to deaccession from the Civic Art Collection Catalog # 1971.40, damaged artwork: Untitled III by Mansaku Minashima, 1976; oil painting on canvas; 46" x 46"; formerly placed at the San Francisco General Hospital.
8. Motion to deaccession from the Civic Art Collection Catalog # 1963.30, unclaimed art festival work: Girl Dreaming by Richard Beggs, 1963; acrylic painting on canvas; 81.5 x 81.5"
9. Motion for the Director of Cultural Affairs to enter into contract with Genevieve Baird, conservator, for an amount not to exceed $50,000 for monument conservation.
10. Motion for the Director of Cultural Affairs to enter into contract with Ray Beldner, general contractor, for an amount not to exceed $17,000 for the restoration of Playland Revisited.
11. Motion for the Director of Cultural Affairs to enter into contract with Robert F. Bailey, engineer, for an amount not to exceed $20,000 for monument restoration.
12. Motion to amend the contract with Rainbow Waterproofing for the Fountain of the Tortoises to extend the contract period to September 30, 2001.

2. **Gallery**
   Rupert Jenkins
   Gallery Report

   Motion: Motion to approve two exhibitions of work by Murphy and Cadogan Award recipients, August - October 2001.

3. **Collections**
   Debra Lehane
   Staff Report

4. **Fillmore Bridge Public Art Project**
   Nina Dunbar
   Report on status of Mildred Howard's final artwork design for the Fillmore Bridge Project over Geary Street.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Mildred Howard, pending acceptance of the final phase of her current design agreement, for $170,000 to fabricate and install her artwork on the Fillmore Street Bridge at Geary Blvd.

5. **South East Water Pollution Control Plant Public Art Project**
   Susan Gray
   Presentation of finalist Victor Mario Zaballa's proposal.

   Motion: Motion to approve finalist Victor Mario Zaballa for the Southeast Water Pollution Control Plant public art project and to enter into a contract for $70,000 for design, fabrication and installation services.

6. **Art Ribbon Repairs and Modifications**
   Susan Gray
   Update on Ribbon repairs and modifications.

Motion: Motion to proceed with Ribbon driveway modifications in the North and South sections of the Embarcadero.

7. **Juvenile Hall Artworks**
   Susan Gray
   Update on artists' curriculum and design contract.

   Motion: Motion to enter into final contract in the amount of $149,000 with Johanna Poethig and Julio Morales for fabrication, delivery and installation services for the Juvenile Hall Replacement project.

8. **Third Street Light Rail Project**
   Judy Moran
   Presentation of proposed revisions by the ArtRail Artist Team of designs for three marquee sculptural attachments.

   Motion: Motion to approve the three revised marquee sculptural attachment designs by the ArtRail Artist Team for installation on platforms in the Third Street Light Rail line at 4th and King Streets, South Street, and 20th Street.

9. **Laguna Honda Hospital**
   Susan Pontious
   Staff Report

   Motion: Motion to approve the Art Enrichment Program Proposal for Laguna Honda Hospital.

   Motion: Motion to approve the following individuals to serve on the selection panel for the Laguna Honda Projects: Chris Johnson, artist, Harriet Truaig, Arts Administrator, Hilda Shum, artist. Carmen Lomas Garza, artist, Enrique Chagoya, artist, Donna Graves, curator, Lewis deSoto, artist, Connie Lewallen (curator), Marnie Gillett (curator), Lorraine Garcia Nakata (curator), Wang Po Shu (artist), Karen Higa, (curator), Mark Greenfield, (arts administrator), and Rochelle Branch (arts administrator), Diana Bates (artist), Ann Preston (artist).

10. **Airport**
    Susan Pontious
    Future Program Plans: Gaterooms and Boarding Area C

    Motion: Motion to enter into an agreement with Brian Gross Fine Arts for an amount not to exceed $250,000 for the purchase, transportation and installation of Yin Yang, a sculpture by Robert Arneson, for San Francisco International Airport.

11. **North Beach Parking Garage**
    Tonia Macneil
    Review of rendering of image placement and tone of the facade of the North Beach Parking Garage.

    Motion: Motion to approve image placement and color for the artwork at North Beach Parking Garage.

12. **Programmatic Accessibility Guidelines**
    Tonia Macneil and Rupert Jenkins

Presentation of final draft of guidelines
Explanatory Document: San Francisco Arts Commission Guidelines for Programmatic Access to the Gallery and Public Art Programs

Motion: Motion to approve the San Francisco Arts Commission Guidelines for Programmatic Access to the Gallery and Public Art Programs.

13. **New Business**

14. **Old Business**

15. **Adjournment**

6/21/01

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible public transit that serves this location includes:

Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

For more information on accessible transit, call (415) 923-6142.

In order to assist the city's efforts to accommodate individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American Sign Language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact **Liz Lerma** in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the

public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact **Donna Hall:** By mail to Clerk of the Board of Supervisors , 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco 94102; by phone at (415) 554-7724; by fax at (415) 554-5163; or by email at Donna_Hall@ci.sf.ca.us. Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Ms. Hall or on the City's website, www.ci.sf.ca.us.

Please use the Back button on your browser to return to the previous page or click on one of the links below:

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DATE: June 21, 2001

TO: Honorable Members of the Visual Arts Committee

FROM: Tonia Macneil; Rupert Jenkins

RE: Arts Commission Guidelines for Programmatic Access to the Gallery and Public Art Programs

In 1998, in response to the growing realization that many in the disabled community was unable to participate in the experience of visual art, the Public Art Program and the Arts Commission Gallery began jointly developing guidelines for programmatic access to the gallery and public art programs of the Arts Commission.

The Commission is an innovator in its effort to make the content of the gallery's programs as well as the public art collection accessible, particularly to the visually impaired. Although the guidelines have not yet been finalized, staff has been working as if they were. Artwork labels at the gallery are all printed in large-type and the Gallery has partnered with Rose Resnick Lighthouse Center for the Blind on a program to provide Braille translations of descriptive labels for selected exhibitions in the City Hall corridors. The Public Art Program has been creating large-format and Braille descriptive plaques and informational notebooks and is moving forward with audio description for recently completed projects. These materials are available at each project site on in a nearby public facility.

After many discussions, reviews and re-writes, including input from the Mayor's Office of Disability, we are happy to present a final draft of the Guidelines for your review and approval.

The copy before you will undergo a final review by the Curatorial staff, and last-minute changes will be submitted to you at the meeting on Wednesday, June 27th.

We ask that you read this latest revision in advance of the meeting, so that it may be forwarded to the full Commission in July. It is our hope that the approved guidelines will be available for publication when we present our work in Programmatic Accessibility at the Americans for the Arts Public Art Preconference in late July.

Thank you for taking the time to review this material. Please contact Rupert Jenkins at 252-2568 or Tonia Macneil at 252-2551 if you have questions or comments in advance of the meeting.

San Francisco Arts Commission
Guidelines for Programmatic Access
To Gallery and Public Art Programs

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DRAFT

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6. The Artist's Opportunity:
   - A. Creating Access Through Direct Interpretation and Translation
   - B. Creating Access: Strategies Artists Might Consider
   - C. Accessibility: Preliminary Questions

San Francisco Arts Commission
Guidelines for Enhancing Access
To Gallery and Public Art Programs

INTRODUCTION

The San Francisco Arts Commission integrates the arts into community life to further a creative cultural environment for residents, workers and visitors. It provides services and support to the city's artists and diverse arts organizations, and works with communities, neighborhoods, local agencies and government to make the arts accessible to San Franciscans of all ages, economic circumstances, and backgrounds.

As the San Francisco Arts Commission's mission statement makes clear, making the arts available and accessible to residents and visitors to the city is a high priority for the city's official local arts agency. The Arts Commission's programs are designed to enrich the connections between arts, artists and the life of the city in all of its complexity and variety.

With this spirit in mind, the San Francisco Arts Commission (SFAC) has undertaken a review of its visual arts programs with the intent of increasing their accessibility to people with disabilities. The SFAC's visual arts programs consist of the Civic Arts Collection, the Public Art Program and the Arts Commission Gallery; all of these programs play a vital role in the cultural life of the city by linking contemporary artists to a broad audience, many of whom do not routinely include contemporary art in their day-to-day lives.

The Public Art Program has been a pioneer in the national arena of per-cent for art programs, which provide for a small percentage (2%) of public construction budgets to be allocated for the inclusion of artwork. Since its beginning in 1969, the Public Art Program has created a more diverse and stimulating public environment through commissions for art projects in a wide range of facilities, including libraries, hospitals, parking garages and water treatment facilities.

Since 1970, the Arts Commission Gallery has provided extensive exhibition opportunities to visual and media artists living within the nine Bay Area counties. The Gallery operates four exhibition sites that bring the work of contemporary local artists into daily contact with a diverse audience of Civic Center workers, students, tourists, and passers-by. The program, which reaches approximately 40,000 audience members annually, is comprised of the Gallery at 401 Van Ness Ave., exhibitions in the newly-renovated City Hall, window installations at 155 Grove St., and Exploration: City Site, environmental installations in an open air lot at 165 Grove Street.

Because these two SFAC programs reach such a large and diverse audience, the Commission believes that they are an appropriate starting place for analyzing how to make SFAC programs more accessible to people with disabilities. These guidelines were developed to assist Arts Commission staff, and artists working with the Gallery and Public Art programs, thus providing broader access to the visual arts programs of the San Francisco Arts Commission. Unfortunately, budget and staff limitations prevent the SFAC from attempting to quickly

"retrofit" all of its existing visual arts objects for accessibility. Instead, these guidelines are intended to aid in ensuring greater accessibility for future programs and projects. While the impetus for these guidelines is to better serve people with disabilities who visit, work, and live in San Francisco, applying these ideas to future projects will create an accessible environment that is of benefit to everyone.

The San Francisco Arts Commission has a long tradition of supporting contemporary artists and offering them opportunities to reach a wider audience by commissioning and exhibiting new work. These guidelines have been developed in the spirit of linking artist, artwork and audience in ways that respect artists' creativity and ensure a broad audience for the Commission's projects and programs.

WHAT IS PROGRAMMATIC ACCESS?

The guidelines focus on programmatic, rather than physical access, meaning access to the *content* of a work of art. Physical access to art works is, of course, just as important and is often intertwined with access to content. Yet detailed regulations covering physical accessibility exist and are applied to the Commission's programs through compliance with building codes as determined by the Department of Building Inspection and the Mayor's Office on Disability. Regulations and guidelines for physical access can be found in a variety of publications (please see Appendix A).

The Americans with Disabilities Act (ADA), a law passed in 1990, makes it illegal to discriminate against people who have a mental disability or physical impairment that substantially limits one or more major life activities. The ADA applies to areas of employment, public services, transportation, public accommodations, and telecommunications.

Title II of the Americans with Disabilities Act extended earlier legislation of the 1973 Rehabilitation Act mandating that public entities, such as the SFAC, "operate each service, program or activity so that the service, program or activity when viewed in its entirety is readily accessible to and usable by individuals with disabilities." This standard is known as "program accessibility."

While physical accommodations such as wheelchair ramps have been, perhaps, the most visible result of accessibility efforts, accommodations are being made to all aspects of everyday life, including workplaces, schools and businesses. As the introduction to these guidelines implies, access to the arts happens on two levels, physical and programmatic. Our sensory experience of an artwork -- seeing, touching, or hearing it -- enables us to apprehend the work's content and meaning.

People with disabilities are the largest "minority" group in the US -- over 43 million Americans live with some form of disability that affects their daily activities. Many kinds of disabilities prevent people from enjoying full access to artworks. People who are blind or

have low-vision are the most obviously affected, but there are many other factors that influence someone's ability to appreciate a work of art. Individuals with cognitive and learning disabilities may have problems processing artworks with extensive text or highly complicated imagery. Artworks involving sound are not available to people who are hearing impaired. Finding creative ways to bridge these gaps in comprehension is the goal of these guidelines.

To date, access to artistic content for people with disabilities has not been fully examined, nor have standards been established. The San Francisco Arts Commission will be leading the field by exploring the potential for its Public Art Program and Gallery to address the needs of people with disabilities in a creative and proactive spirit. This follows the commitment made by the City of San Francisco and the Mayor's Office on Disability to ensure that accessibility become a priority for all City departments.

PUBLIC ART AND GALLERY: DIFFERENT CHALLENGES AND OPPORTUNITIES

An artwork's site and its potential audience are important considerations in evaluating programmatic access. How people come to experience an artwork may determine what strategies to take in making it accessible-- did they seek it out or did they come across it in the course of other activities? Is the artwork in a location that is accessible to people with low vision or those who use wheelchairs? Is it in a place that can readily provide alternative means of access, such as a large print handout or a cassette player? Or is the artwork integrated into the design of a busy outdoor setting?

Creating and presenting artwork for public spaces generally entails a more complex process than mounting an exhibition in a gallery or museum setting. Likewise, ensuring accessibility in public art poses more complicated and difficult questions. Unlike artworks in a museum or gallery, public art projects are usually not sought out, but happened upon as people go about their daily activities. Therefore, providing access to the artworks can be a more challenging task. Making sure that the artwork itself has components that are accessible is the most direct way to address these issues. If, instead, the artwork relies on some form of secondary interpretation to provide access, how people will be made aware of the interpretation and get access to it are important concerns.

Over the last decade, art museums across the country have begun to accommodate people with disabilities through a variety of strategies. Museums concerned about access have made interpretive information about their collections and exhibitions available through large print, audio tours, and Braille. Special docent tours are offered that use sign language or focus on tactile exploration of artworks.

The San Francisco Arts Commission Gallery has already instituted a variety of measures to enable visitors to the Gallery with disabilities to enjoy its programs, including the use of large print labels and hand-outs; designing all exhibitions to be accessible by wheelchair, and the use

of sound as a component for its outdoor installations at Exploration: City Site. (Several publications on Museums/Galleries and Accessibility are listed in Appendix B).

SAN FRANCISCO ARTS COMMISSION PROGRAM-WIDE ACTION STEPS

The San Francisco Arts Commission has developed a series of action steps to be undertaken by staff that will begin making their visual arts programs more accessible.

Completed

Public Art

* A large-print itinerary of public art projects completed since 1984 has been compiled and is distributed from the SFAC offices at 25 Van Ness Avenue, Suite 240; the New Main Library, and Rose Resnick Lighthouse for the Blind and Visually Impaired.
* A video tape with sound track describing the New Main Library's public artworks is available for viewing/listening at the Library.
* All Requests for Qualifications for the Public Art Program state that the artists shall consider programmatic access as a component of their contract and work plan, and will provide a brief explanation of programmatic access.
* Most newly completed public art projects have ADA compliant signage with information about alternative format materials in braille and large raised type face.

Gallery

* Gallery staff consult with Rose Resnick Lighthouse for the Blind on a regular basis regarding accessibility for specific exhibitions.
* Gallery exhibitions are wheelchair accessible and all interpretive printed materials are available in large print format.
* Gallery-sponsored exhibitions in City Hall are accompanied by large print labels (physical access is being addressed on an ongoing basis).
* Gallery has initiated a pilot collaboration with Rose Resnick Lighthouse for the Blind (funded by the Mayor's Office on Disability) to make selected City Hall exhibitions accessible to the blind and sight-impaired with Braille and large-type materials and audio descriptions.

Proposed

* SFAC will collaborate with the Mayor's Office on Disability to provide full training for SFAC staff in all relevant areas of accessibility planning. Such training will ensure staff capacity for assisting artists to ensure that SFAC-commissioned and sponsored artworks are accessible.
* SFAC will create an ongoing Arts Access Advisory Committee to assist staff with enhancing programmatic access when needed. Consisting of people knowledgeable about disabilities and artists, the committee will meet on a semi-annual basis to review selected projects, prioritize access issues, and help develop strategies for increasing access.
* SFAC will make RFQs and Calls to Artists for both the Gallery and Public Art Programs available in alternative formats, including large print and on computer disc.

* SFAC will include information about accessibility in any promotional materials related to activities of the Public Art and Gallery programs. These materials will also use visual symbols developed by the Disability Access Symbols Project (http://www.gag.org/das).
* New Web Access Guidelines developed by the Web Accessibility Initiative will be applied to the Arts Commission web-site.
* Audio descriptions of selected public art projects will be compiled and made available, along with portable playback equipment, at the SFAC office and gallery, Rose Resnick Lighthouse for the Blind, and the New Main Library.
* SFAC will conduct targeted outreach to the disabled community including mailings and PSAs to provide information about accessible projects.

PROGRAMMATIC ACCESS GUIDELINES – PUBLIC ART

The Arts Commission has developed the following preliminary guidelines for the development of programmatic access. These guidelines, intended to be general and adaptable to the unique aspects of each individual project, are subject to ongoing revision, as needed.

Permanent Identification Plaques

1. Main text to be in 5/8" high, all caps, sans serif, raised letters, with Braille translation: artist name and artwork title
2. All Braille text to be consolidated into one section near the bottom of the sign.
3. Additional information can be smaller, including Arts Commission, other City agencies credit lines, any other information about the artwork, and does not have to be raised, nor all upper case, nor have Braille translation.
4. A sentence indicating the location of alternative format information about the artwork, such as audiotapes and a notebook, will be included either on the same information plaque, or on a separate plaque, and must meet the same requirements as described for main text above.
5. Text must be highly contrasted with background.

Plaques must be sited at a location and height appropriate for individuals using wheelchairs and individuals who need to touch the surface.
(As the above is a summary of signage requirements, more detailed accessible permanent signage guidelines need to be consulted.)

Notebook

If an appropriate site is available, the following additional information may be prepared in a notebook format:
Description of artwork, including the specific location of the artwork on the site, with brief information about artist, available in large type, Braille, and possibly other languages.
Photographs of artwork and details or views that may not be accessible to everyone.
Any text incorporated into artwork, also in large type, in Braille, and other languages, if appropriate.

Audiotape

Preparation of a brief informational audio tape is recommended for each project, to be made available at the site, if appropriate, as well as at the Main Library and the Arts Commission offices. An interview format with the artist may be used, or, if more appropriate, the information may be recorded by someone other than the artist.

Suggested interview format with artist, approximately 10 to 15 minutes in length:
1. Introduction by interviewer
    - Name and description of site
    - Description of percent-for-art-program
    - Credits
    - Artist introduction

2. Questions:
Describe these aspects of your artwork
    - Title
    - Location
    - Imagery
    - Dimensions
    - Materials
    - Colors
    - Textures

What inspired you to take this particular approach?

How does your artwork work within the context of this particular site?

How do you imagine site visitors might experience your artwork?

What process did you use to develop the design and fabricate the artwork? Why did you use these particular materials?

Briefly describe your other artwork and how it relates to this commission.

(Specific interview questions may vary from project to project. Questions should be provided in advance to the artist).

THE ARTIST'S OPPORTUNITY

Creating Accessibility Through Direct Experience and Translation

Artworks can be made accessible in a variety of ways, but it is most effective to begin planning for accessibility at the conceptual stages of a project. "Universal Design" is the term architects

and other designers use for products and environments created to be used by all people to the greatest extent possible, without adaptation or specialized design. This approach is based on the recognition that disabilities are a natural part of life and affect people in all social, physical and cultural contexts.

Because artworks generally function on more complex and symbolic levels than the ways we use particular products and spaces, it is not possible to fit the Universal Design template neatly over the art process. Yet the basic principles of Universal Design are a good starting point for developing strategies for access to artworks.

The Principles of Universal Design are:

1. *Equitable Use*: The design is useful to people with diverse abilities.
2. *Flexibility in Use:* The design accommodates a wide range of individual abilities.
3. *Simple and Intuitive Use*: Interaction with the design is easy to understand, regardless of the user's experience, knowledge, or language skills.
4. *Perceptible Information*: The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.

The Arts Commission is committed to helping artists develop projects that incorporate accessibility from the conceptual phase of design whenever possible, thus best serving both the audience and the artwork. In the earliest phase of developing an artwork, in addition to considering accessibility as a site for the artwork is selected, the artist can decide to integrate components that expand access to the work; this could mean making sure than more than one sensory mode is engaged by the artwork, or that aspects such as legibility are enhanced.

Trying to design an artwork that communicates the artist's vision, responds to the functional needs of the site and the budget, and is accessible to people across all disabilities is a complicated (and even daunting) prospect. Designing accessibility into an artwork as it is conceived is an important goal, but not one which all artworks will meet. Alternately, artists can begin to plan for secondary interpretation as a means of creating access if their artwork is not inherently accessible.

To achieve the Arts Commission's objective to create maximum accessibility for their visual arts programs, SFAC staff work with artists to identify additional means of creating access when the artwork is difficult or impossible for people with disabilities to experience. This can be accomplished by developing strategies that present information about the artwork through the experience of other senses. For example, people with visual impairments may need printed or other visual information in audio or tactile form. Deaf and hard-of-hearing people may need audio information translated into print. People with learning disabilities may benefit from a combination of formats.

Multisensory presentations are one way to ensure that more people will be able to engage with an artwork. A ceramic mural using relief imagery that allows for a tactile experience is more accessible to people with low vision than a more traditionally painted mural. Sculpture that incorporates an audio component will likewise be able to communicate to a wider audience.

Creating Access: Strategies Artists Might Consider

The following is a list of some of the strategies artists can consider to make their works more accessible. Many of the methods described below increase access for a variety of people, although they may help those with a particular kind of disability most dramatically. Obviously, the Arts Commission does not expect any artwork to incorporate all of these strategies.

Tactile experiences are important for people who are blind or have low vision. They can also be useful for people with learning or cognitive disabilities. A tactile component can be integrated into the artwork itself, or a *tactile model* of the artwork with samples of the artwork materials used by the artist can be installed nearby. Any tactile element should be within reach of visitors, including children, people who are short-statured, and people using wheelchairs.

Audio description of artworks are very useful to a wide variety of people -- their growing popularity as an educational tool for museums attests to their appeal beyond people with vision impairments. Many people with limited English skills or learning disabilities can understand information more readily in an audio format. A study at the Boston Museum of Science showed that 45 percent of visitors were able to recall label content from using recorded information, while only 7 percent could recall information from printed label texts.

A prerecorded audio description of an artwork can be approached as a creative exercise in its own right. "Translating" the visual and kinesthetic experience of the work could be done through any combination of verbal description and ambient, found or created sound. SFAC staff will help artists determine when audio description is an appropriate method for creating access and how the audio description will be distributed. For example, a portable cassette player with audio description might be made available in a public area of a facility with a staffed entrance such as a police station or a library. Another method for using audio description is to make prerecorded information available as "voice mail" accessed through a toll-free number that can be dialed at a nearby phone.

The City of San Francisco leads the nation in the use of new *Talking Signs* technology. Talking Signs are simply transmitters placed in public spaces that deliver messages through infrared beams to special hand-held receivers. San Francisco currently has approximately 900 Talking Signs installed throughout the city at key crosswalks, inside the New Main Library, City Hall, and the Powell Street BART station. At this time, Talking Signs have relatively limited distribution and the length of time for recorded information is quite brief, but both of these constraints should be lifted soon. The City has made a commitment to integrating Talking Signs into every new or remodeled public facility, and the technology should soon be adjusted to allow for up to eight hours of recorded information in the near future.

Use simple, direct language whenever possible -- especially to provide an overview of the project. Many people will benefit from this measure -- individuals with limited English skills (including deaf people whose first language is American Sign Language) do not comprehend the

nuances of English as well as a native speaker. Using simple language is important in both audio and written formats -- people who are low-vision or have reading problems tire easily from the effort of seeing and reading.

Auxiliary listening systems can help people who are deaf or hard of hearing to access audio materials in a Gallery or other enclosed space. These transmit amplified sound through hearing aids or headsets using various systems; an audio loop is a sort of amplifier and antenna made of wire that sets up a magnetic field that can be picked up by some hearing aids. The wire can be built in or taped to floors or walls so that a person within the loop can receive sound transmitted by the amplifier; an infrared or wireless system transmits sound through infrared light from a master sound system to a wireless headset; amplified sound can also be transmitted via an FM radio signal.

Maximum legibility of text is crucial if words are an important part of your artwork. This includes making sure there is enough contrast between the letters and their background and that type-size and font are considered (see Appendix C for some guidelines). It also helps to use line lengths that make reading easier; shorter lengths of 45-50 characters per line are preferable for blocks of text. When possible, text should also be mounted in areas where people can get very close for reading.

Large print materials are useful for people with low vision. Handouts that describe the work in large type (at least 18 pt.) can be used for Gallery exhibitions and for some public art projects.

Braille signage and text are useful to a limited number of people. Only an estimated 10% of people who are blind read Braille. Other strategies may be more useful to explore.

Specific *examples that apply these strategies will be incorporated into the final guidelines.*

** An artwork is designed of carved wood with areas of high relief that are out of reach for people who are blind or low vision. One way to address this problem is to create a sample panel of the carving and place it near the identification plaque where people can explore its tactile qualities.

Accessibility: Some Preliminary Questions

** Is the site(s) being considered accessible to people using a wheelchair, walker or stroller?

** Can my artwork be experienced through more than one sense (i.e., visual, auditory, tactile)?

** Can people get close to the work (approximately 3" away)?

** Is there enough light for individuals with low vision can see as much of the piece as possible? Or is there an additional light source adjacent to the artwork that can be easily activated?

** If my artwork incorporates a tactile component, can it be reached by children or people using wheelchairs, and is it safe and durable enough for repeated handling?

** What type of secondary interpretation would be appropriate for my work and the space it is in? (large print signage or handout, audio cassette or talking sign spoken description, tactile model, etc?)

** If long pieces of text are integral to my artwork, can I incorporate a short, simple overview that is easier for many people to read and comprehend?

** Can I make sure that important written information or areas of fine detail are placed within the comfortable viewing zone for both standing and seated people (between 48" and 67" above the floor)?

** If my work incorporates sound, is there a text component that describes the sound for people who are deaf or hard of hearing?

** If my work is in video, film or other audiovisual media, can it be made accessible through an auxiliary listening system, captioning, or a written program synopsis?

** If the artwork is displayed in a gallery setting, is there a chair or bench or some other place to sit where the public can comfortably view or listen to the artwork?

APPENDIX A

Selected Resources on Physical Accessibility

ADA Accessibility Guidelines (Washington, DC: Architectural and Transportation Barriers Compliance Board). **

Uniform Federal Accessibility Standards (Washington, DC: Architectural and Transportation Barriers Compliance Board). **

** Both of these publications describe the current minimum standards for design, construction and alteration of buildings to make them accessible to people with disabilities.

Design Guide for Universal Access to Outdoor Recreation (Washington, DC: USDA Forest Service, 1993).

APPENDIX B

Selected Resources on Accessibility for Museums and Exhibitions

Accessible Exhibition Design (San Francisco: SF International Airport Bureau of Exhibitions, Museums and Cultural Exchange, 1996).

The Accessible Museum: Model Programs of Accessibility for Disabled and Older People (Washington, DC: American Association of Museums, 1992).

Smithsonian Guidelines for Accessible Exhibition Design (Washington, DC: Smithsonian Institution, 1996).

The Arts and 504: A Handbook for Accessible Arts Programming (Washington, DC: National Endowment for the Arts, 1992).

SAN FRANCISCO
ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, July 25, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

MEETING CANCELED

07-19-01A11:25 RC

07/17/01

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VISUAL ARTS COMMITTEE

Wednesday, August 15, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
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Public comment in regard to specific items will be taken before or during consideration of the item.

MEETING CANCELED

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

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SEP 25 2001
SAN FRANCISCO PUBLIC LIBRARY

Tuesday, September 25, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

I. **Consent**
1. Motion to approve the six final poster designs for "Still Here", by the artist team of Sharon Siskin, Robert Corti, and Nancy LeMoins, for the Market Street Art in Transit Program Kiosk Poster Series 2001, to be installed on Market Street from November 16, 2001 to February 1, 2002.
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3. Motion to approve the mural design by the Boys and Girls Club and lead artist Marta Ayala at the corner of Excelsior and Mission, funded by Neighborhood Beautification.
4. Motion to approve the proposed floor installation by artist Eddie Park at the Transbay Terminal, funded by CalTrans.
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(California Art Preservation Act).

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9. Motion to accept into the Civic Art Collection, with gratitude, a gift from Ethel Herst of seven paintings as follows:

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   Germinare 2 c.1975, 60" x 72" oil on canvas
   Germinare 3 c.1974, 60" x 86" oil on canvas
   Germinare 5 c.1975, 60" x 72" oil on canvas
   Untitled I-4 c.1972, 34" x 68" oil on canvas
   Untitled I-3 c.1973, 60" x 72" oil on canvas
   Townscape c.1970, 48" x 60" oil on canvas

10. Motion to accept into the Civic Art Collection an installation by Seyed Alavi: Speaking Stones, c. 2000; poetry carved into the landscape; located at the Richmond Recreation Center.
11. Motion to accept into the Civic Art Collection an installation by Robert Catalusci: 4 graphite panels and 3 metal gates. c. 2000; custom paint, stainless steel, glass; located at the MUNI Ways and Structures Facility.
12. Motion to deaccession a painting by Dominique Gauthier, catalog # 1985.3, Opera Vague 3 c.1952, 122" x 173" acrylic and oil on canvas/collage from the Civic Art Collection.
13. Motion to transfer painting by Dominique Gauthier, Opera Vague 3 c.1952, 122" x 173" to Barker Pacific for installation at Hamilton Air Force Base.
14. Motion for the Director of Cultural Affairs to enter into contract with Architectural Resources for an amount not to exceed $66,810 for restoration of the Garfield Monument located in Golden Gate Park.

II. **Cesar Chavez Bicycle Overpass Project**
Jill Manton
Presentation of Pepe Ozan's revised design for the Cesar Chavez Bicycle Overpasss.

Motion: Motion to approve revised design by artist Pepe Ozan for the Cesar Chavez Bicycle Overpass Project.

III. **Moscone Center Expansion Project**
Jill Manton
Report on Status of Diller and Scofidio Project for Moscone Center

Motion: Motion to enter into contract with Mitsubishi for manufacture and installation of LED screen and alfanumeric LED for a total price not to exceed $800,000 (dollar amount to be confirmed at meeting).

IV. **Gallery**
Rupert Jenkins
Gallery Report

Motion: Motion to approve Gallery exhibitions by Ana Machado, Elisabeth Oppenheimer, Tania Vu, and Rachel Sher.

Motion: Motion to approve Windows exhibitions by Art Academy students and SF Art Institute students.

Motion: Motion to approve exhibition reimbursement payments not to exceed $2,000 to Ana Machado.

V. **Collections**
Debra Lehane
The Gold Rush Trail
Presentation of the design concept for The Gold Rush Trail for downtown San Francisco. Submitted by Bob Burger representing The Gold Rush Trail Foundation

Possible Action:
Motion to approve the design concept for The Gold Coast Trail.
Motion to disapprove the design concept for The Gold Coast Trail.

VI. **Fillmore Bridge Public Art Project**
Nina Dunbar
Staff report on design progress to date.

Motion: Motion to approve Mildred Howard's final design and mock-up for the Fillmore Bridge Public Art Project.

VII. **Visitation Valley Club House**
Nina Dunbar
Staff report on selection process and artist recommendation for the new Visitation Valley Club House Project.

Motion: Motion to approve the selection panel's recommendation and to authorize the Director of Cultural Affairs to enter into a contract with Victor Mario Zaballa for an amount not to exceed $30,000.

VIII. **Union Square**
Nina Dunbar
Staff report on new artist contract strategy for R.M. Fischer's work at Union Square.

IX. **Market Street Art in Transit Program**
Judy Moran
Presentation of proposals by Market Street Art in Transit Kiosk Poster Series 2002 finalists Seyed Alavi, J.R.R. Blevins, Dragan Miletic and Synne Bull, and Megan Wilson.

Motion: Motion to approve the four finalists Seyed Alavi, J.R.R. Blevins, Dragan Miletic and Synne Bull, and Megan Wilson who were recommended by the Artist Selection Panel for the Market Street Art in Transit Kiosk Poster Series 2002.

Motion: Motion to authorize the Director of Cultural Affairs to enter into separate contracts with the four artists Seyed Alavi, J.R.R. Blevins, Dragan Miletic and Synne Bull for the Market Street Art in Transit Kiosk Poster Series 2002 in an amount not to exceed $8,500 per contract.

X. **23rd & Treat New Park and Clubhouse**
Judy Moran
Presentation of finalist Isis Rodriguez's proposal as recommended by the Artist Selection Panel for the art enrichment project for the 23rd & Treat New Park and Clubhouse.

Motion: Motion to approve the proposal by artist Isis Rodriguez for the art enrichment project for the 23rd & Treat New Park and Clubhouse.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artist Isis Rodriguez in an amount not to exceed $19,000 for the art enrichment project for the 23rd & Treat New Park and Clubhouse.

XI. **Laguna Honda Hospital**
Susan Pontious
Neighborhood Identity Project selection report.

Motion: Motion to approve the History Project Selection Panel's recommendation of either the team of Ann Chamberlain and Bernie Lubell, Lewis deSoto, or Susan Schwartzenburg, to be commissioned to develop a project proposal to incorporate historical photos and artifacts as well as contemporary photographs and other materials into an art project for Laguna Honda Hospital.

Motion: Motion for the Director of Cultural Affairs to enter into an agreement for $10,000 with the any of the three artists recommended by the Selection Panel, the team of Ann Chamberlain and Bernie Lubell, Lewis deSoto, or Susan Schwartzenburg, to develop a project proposal to incorporate historical photos and artifacts as well as contemporary photographs and other materials into an art project for Laguna Honda Hospital.

XII. **Airport**
Susan Pontious

Discussion of staff proposal to acquire a sculpture by Deborah Butterfield for Boarding Area C, San Francisco International Airport.

Motion: Motion for the Director of Cultural Affairs to enter into an Agreement for $7,500 with Skidmore, Owings & Merrill to design and engineer the footing for the installation of Yin Yang, a sculpture by Robert Arneson, and San Francisco International Airport.

XIII. **Zoo**
Susan Pontious
Project update

XIV. **New Business**

XV. **Old Business**

XVI. **Adjournment**

9/21/01

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The Gold Rush Trail Foundation
57 Post Street, San Francisco, CA 94104
(415) 981-4849

The Honorable Willie Brown
Chairman

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itz Maytag
J Moose
and Richards
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ouise Sampson
rah Scott
illiam Sharon
arlotte Mailliard Swig
e Warburg
erilyn Wong

Proposal to the Arts Commission
City of San Francisco

Re: Design of Gold Line for the Gold Rush Trail

William Sharon, President
September 19, 2001

Proposal for Review by the Arts Commission, San Francisco

The Gold Rush Trail

September 19, 2001

Background

Civic base: The Gold Rush Trail, modeled on the Freedom Trail in Boston, was originated as a concept by The Mechanics' Institute in the early 1990s, as a means of expressing the civic involvement of this, the oldest public-benefit foundation in the City (est. 1854). When the California Historical Society moved to its present downtown location, these two institutions jointly sponsored the Trail by resolutions adopted by both boards. Among the founding directors of the Gold Rush Trail Foundation in 1996 were the executive director of the CHS, a trustee of the Mechanics' Institute, the executive director of the Society of California Pioneers, a representative of the San Francisco Unified School District, and business men and women from Wells Fargo Bank, Bank of America, and Union Bank of California.

Essential elements: The above three historic San Francisco banks provided the first funding of the GRT foundation. The board recognized at the beginning that long-term success would be dependent on three factors, which the Freedom Trail Foundation and the National Park Service had stressed in consultation with us:

- formal education programs in the schools related to the trail
- a well-marked route as a foundation for historic exploration
- focus on significant history and discovery rather than old cliches

A continuous, painted red line ("the blood of patriots"), now replaced by a double row of bricks in many locations, was the distinctive route design of the Freedom Trail. A multi-year study by the National Park Service (which funds the Freedom Trail) demonstrated conclusively that this bold design has become an international symbol in Boston and is essential to both tourism and education.

Why formal education? Simply put, because long-term support from the community can be assured only by an overriding public benefit: not simply bringing school children to hands-on examination of their history, but opening up opportunities to children who would not otherwise experience this part of our urban environment.

Defining mission: The Gold Rush Trail opens up to visitors and to school children the City's historic districts in a compelling educational experience, and adds to the inventory of these resources by developing new historic markers.

Progress

The GRT Foundation, in the five years since its incorporation in 1996, has achieved the following benchmarks:

- exploration of the City's historic districts to identify and catalog plaques, monuments, public spaces, historic buildings, and free educational facilities within the six general regions of the trail
- creation of a trail plan to encompass these sites, and to test this route for acceptance by various groups
- geosatellite positioning of the route to identify any possible hazards
- review of every foot of the trail by an engineer for ADA approval
- public hearing open to all residents, businesses and property owners
- creation of website for general and school use (goldrushtrail.org)
- creation of educational materials and brochures based on above, including two videotapes and several audiotapes
- pilot programs for schools conducted by SFUSD personnel at two of our six locations ("imagination stations")
- lesson plans developed for all six "imagination stations"
- first lesson plan approved by State Department of Education
- creation of pioneer "talking plaque" -- a display case with built-in digital audio chip and a cranking device to power it
- research into several important historic points of interest for which plaques or monuments would be desirable

Next Goals

The implementation of the gold line, in one form or another, is clearly the next threshold challenge of the foundation. This goal has been postponed for several reasons: a misunderstanding of the procedures of the Board of Supervisors, dedication of our efforts primarily to development of educational materials, and opposition from the "Barbary Coast Trail," which has put in place a series of plaques at various street corners. There was a concern that the gold line might in some areas of the City impinge upon those plaques. These are not the issues here.

The final design of the Gold Rush Trail is the major point of this proposal. How that design is realized will affect the accomplishment of the above goals. There are two issues involved in this design: (1) the benefits of a continuous line and (2) the actual layout of such a line.

First issue: a continuous line

In response to a request from the Department of Public Works, the foundation put down a pilot line on New Montgomery Street in front of the Palace Hotel. (See photograph next page.) This is a four-inch-wide, continuous gold line of an epoxy formulated by Sierra Performance Coatings, San Mateo, California. (This same epoxy was developed for use by NASA on space vehicles. It was recently used to repaint USS Hornet, the aircraft carrier based at Alameda.)

In the eight months since this line was painted, there has been only positive feedback from the general public. An issue was raised by a member of the current board of supervisors, who thought that a continuous line of any kind might discourage "exploration." Also, the epoxy was not well adapted to the surface on this particular stretch of sidewalk, which is not normal concrete. This test showed that a primer would be needed to achieve durability and true color.

The experience in Boston (and, indeed, at the luminous line along the Embarcadero) shows that a continuous line need not be *limiting* but rather offer a starting point for *discovery*. Yet as a result of this test, an advisory committee of urban designers, architects, and property owners in the area suggested that there were reasons to consider improvements in how the line is implemented.

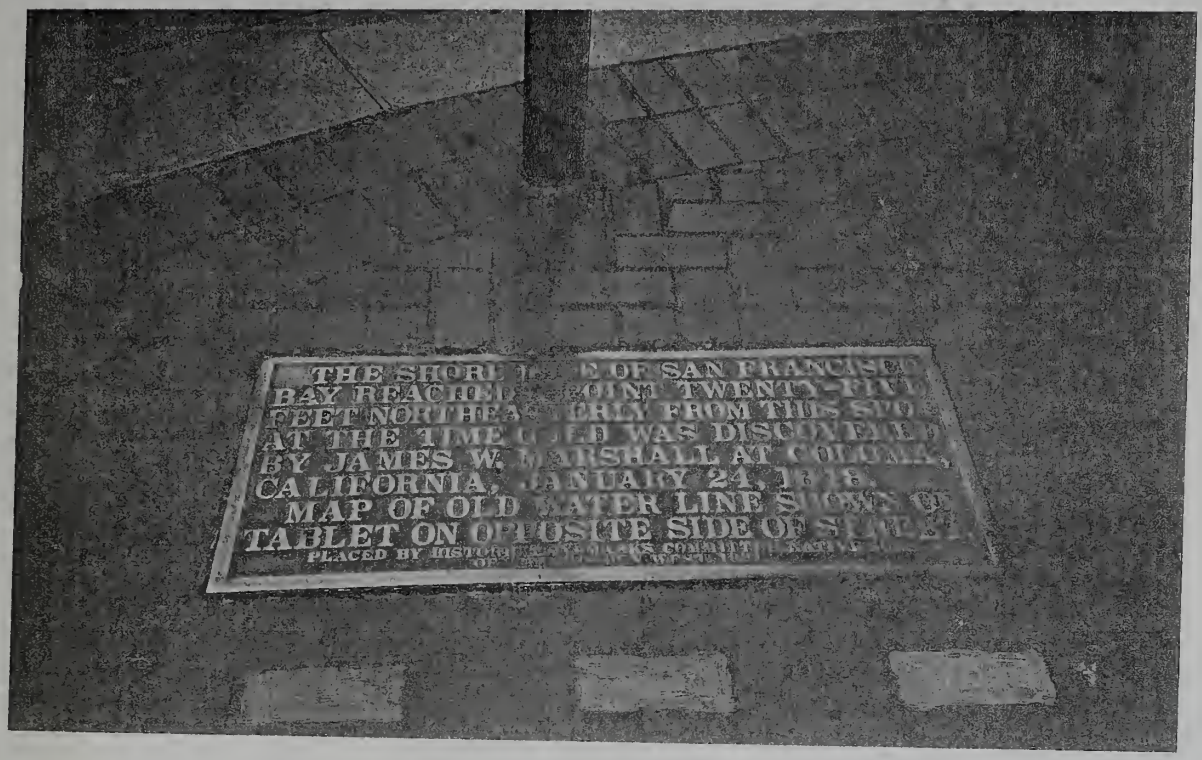
Second issue: Spacing the Line and Marking Historic Points

Our advisory committee examined the stretch of sidewalk along Market Street from Montgomery to the Embarcadero, which is the longest single pathway of the trail. This is entirely brick, in a herringbone pattern. The committee felt that a continuous line painted over this surface would be ragged in appearance because of the unevenness of the bricks and mortar. They suggested that the brick surfaces, running parallel to Market Street, should be painted in a line such that there would be a space the length of a brick between the painted bricks. (See photograph of brick pattern near the 'Shoreline' plaque, next page.)

Similarly, this committee suggested that a rectangular or square shape could be the method of identifying historic sites. This is a secondary issue, but requires further study about how such a shape would be carried out on a concrete surface, and how the site could be adequately identified (by bronze embedded in the sidewalk, for example; see photograph, next page, of the brick pattern and site location plaque of the Freedom Trail, Boston.)

The committee agreed with the board of the GRT foundation that only historical information be contained on the sidewalk plaques. In short, there should be no commercial or sponsorship identification.

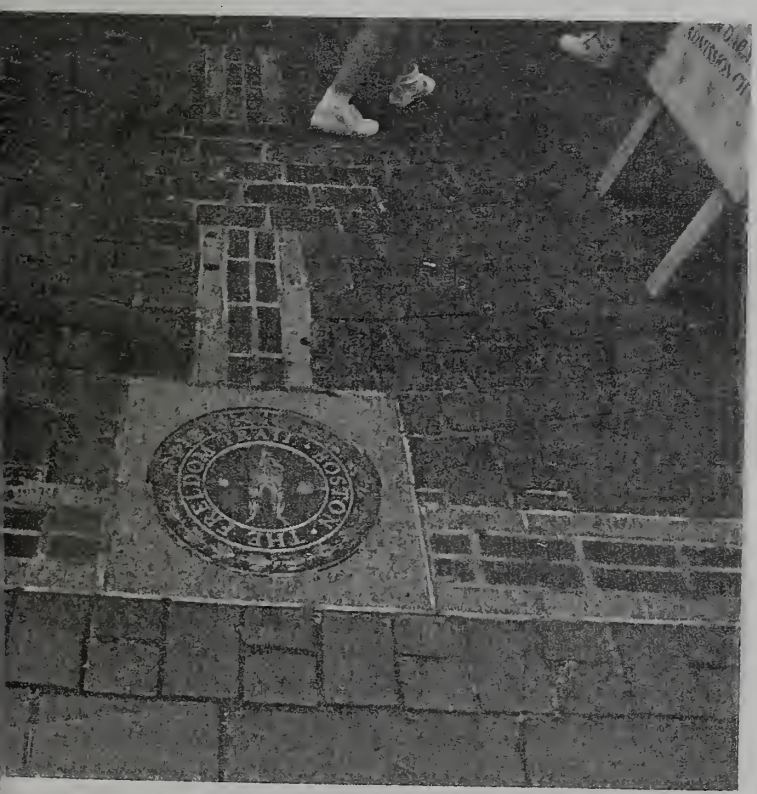
The board accepted the idea of this committee that the arrangement of bricks along Market Street presents a meaningful way of carrying out a line, suggesting gold ingots, for example. This pattern would then be the template for other, concrete sidewalks. (See accompanying literature for location of the gold line.)



Top: Gold Rush Trail "ingot" design as it might look at shoreline plaque, Sansome and Market

Right: Test line, Palace Hotel

Bottom: Freedom Trail double-Brick design and historic plaque



Request for approval

The board of the Gold Rush Trail Foundation respectfully requests approval of the idea of a continuous gold line, one brick wide and spaced by the length of a brick between bricks. The exact color of 'gold' will be achieved by using a good primer to offer background reflection through the gold epoxy. As indicated in the accompanying materials, the line follows in general the original shoreline of the Bay, including South of Market, and extends into North Beach -- some 3.2 miles in all.

If necessary, the GRT foundation will provide another pilot of such a line, in the epoxy to be used over the whole trail, on a suitable portion of Market Street.

Respectfully submitted,

William Sharon
President
The Gold Rush Trail Foundation

The Gold Rush Trail, a non-profit, public-benefit foundation, founded in 1995, is sponsored by the three oldest public institutions in the City: The Mechanics' Institute, The California Historical Society, and the Society of California Pioneers. All of them date from the 1850s, and all are located in the historic districts of the City. The Trail is affiliated with the Freedom Trail, in Boston, for joint promotion and exchange of information. The location of the trail below has been worked out through cooperation with historians at the sponsoring institutions and with critical input from ADA representatives.

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Tuesday, September 25, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer; Absent: Stanlee Gatti, Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Jessica Goodson, Rupert Jenkins, Anna Kvinsland, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:15 p.m.

I. **Consent Calendar**
   1. Motion to approve the six final poster designs for "Still Here", by the artist team of Sharon Siskin, Robert Corti, and Nancy LeMoins, for the Market Street Art in Transit Program Kiosk Poster Series 2001, to be installed on Market Street from November 16, 2001 to February 1, 2002.
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9. Motion to accept into the Civic Art Collection, with gratitude, a gift from Ethel Herst of seven paintings as follows:

   Germinare 11 c.1977, 60" x 72" oil on canvas
   Germinare 2 c.1975, 60" x 72" oil on canvas
   Germinare 3 c.1974, 60" x 86" oil on canvas
   Germinare 5 c.1975, 60" x 72" oil on canvas
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   Townscape c.1970, 48" x 60" oil on canvas

10. Motion to accept into the Civic Art Collection an installation by Seyed Alavi: Speaking Stones, c. 2000; poetry carved into the landscape; located at the Richmond Recreation Center.
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14. Motion for the Director of Cultural Affairs to enter into contract with Architectural Resources for an amount not to exceed $66,810 for restoration of the Garfield Monument located in Golden Gate Park.

Motion: Motion to move the consent calendar items.
Moved: Stermer/Stauffacher Solomon

2. **Cesar Chavez Bicycle Overpass Project**
Public Art Program Director Jill Manton reminded the Commissioners how last spring they reviewed a design proposal of Queztacoal, the mythic plumed serpent, by artist Pepe Ozan for the Cesar Chavez Bicycle Overpass Project. Unfortunately, the structural engineering requirements or the original sculptural portal design were untenable given the $10,000 total art budget. Ms. Manton explained that Mr. Ozan was at the meeting today to present a revised design for the Cesar Chavez Bicycle Overpasss.

Mr. Ozan explained that "Invocation", his new design of two dancing figures, was based on the multi-ethnic notion of dancing in order to receive spirits. The sculpture, to be installed at the East and West ends of the Highway 101 overpass, would be created out of perforated steel that would be sandblasted and powder coated.

Commissioner Guggenheim commented that although Mr. Ozan's new design was lovely and of

high artistic quality, he was sorry to lose the mythic and symbolic quality of the Queztacoal sculpture that he felt was more specific to the neighborhood. Commissioner Stermer and Commissioner Stauffacher Solomon agreed with Commissioner Guggenheim. Given the concerns of the Commission, Ms. Manton asked Mr. Ozan if he would be willing to create a new design that was more mythological in origin. Mr. Ozan agreed that he would consider the concerns of the Commission and return to the next meeting with a new design.

***The following motion was removed*:**
Motion: Motion to approve revised design by artist Pepe Ozan for the Cesar Chavez Bicycle Overpass Project.

3. **Moscone Center Expansion Project**
Ms. Manton reported on the status of the Diller and Scofidio project for the Moscone Center. Mitsubishi has given a quote not to exceed $800,000 which includes the manufacture and installation of a LED screen and alphanumeric LED that will face the outside and inside of the building respectively. Mitsubishi will soon start working with PolXWest and Diller & Scofidio's engineer. Ms. Manton said that CalOSHA originally required the addition of a catwalk behind the screen so that it could be easily accessed for maintenance, but instead, they have now agreed that a portable scissor lift will be acceptable. Ms Manton is confident in Mitsubishi's quality and will seek a sole source exemption for Mitsubishi from the Human Rights Commission because of their proprietary patented technology. Commissioner Guggenheim asked about a maintenance contract and Ms. Manton replied that she would attempt to negotiate a 10 year maintenance and parts contract with Mitsubishi at her upcoming meeting with company representatives.

Motion: Motion to enter into contract with Mitsubishi for manufacture and installation of LED screen and alfanumeric LED for a total price not to exceed $800,000 (dollar amount to be confirmed at meeting).
Moved: Stermer/Stauffacher Solomon

4. **Gallery**
Gallery Director Rupert Jenkins reminded the Commissioners that the Murphy-Cadogan show runs through mid-October, while the new installation award show, curated by Mark Dion and Toby Kamps, begins October 24th. The artists featured in this show are Ana Machado, Elisabeth Oppenheimer, and Tania Vu. Ms. Oppenheimer and Ms. Vu have proposed to create a research station featuring plants that studies current and future environmental degradation. Ms. Machado proposed to create a mosaic and video installation using and featuring Chicle chewing gum.

Mr. Jenkins announced that artist Rachel Sher will have a show at the gallery in January. Ms. Sher's artwork deals with memory, cognition, and self-identity. Accompanying the exhibit will be a small show by artists Asha Schechter and Allison Shields. The artists' current projects invite a general audience to question how objects or appearances help decide who you really are.

And finally, Mr. Jenkins informed the Commissioners about a project by Art Academy students and SF Art Institute students that will be featured in December as a 525 Grove Street Windows exhibition. Curator Donna Schumacher will encourage the students to create works that are reflective of a current issue affecting life in the Bay Area.

Motion: Motion to approve Gallery exhibitions by Ana Machado, Elisabeth Oppenheimer, Tania Vu, and Rachel Sher, Asha Schechter, Allison Shields.
Moved: Guggenheim /Stauffacher Solomon

Motion: Motion to approve Windows exhibitions by Art Academy students and SF Art Institute students.
Moved: Guggenheim /Stauffacher Solomon

Motion: Motion to approve exhibition reimbursement payments not to exceed $2,000 to Ana Machado.
Moved: Stauffacher Solomon /Stermer

5. **Collections**
There was no Collections report.

The following motions were removed:
Motion to approve the design concept for The Gold Coast Trail.
Motion to disapprove the design concept for The Gold Coast Trail.

6. **Fillmore Bridge Public Art Project**
Project Manager Nina Dunbar gave a staff report on the final design for the Fillmore Bridge project. It has been decided that Mildred Howard's piece will consist of three different shades of blue glass panels in three sections. Each section will be comprised of three sheets of glass laminated together for a total of nine sheets of glass per panel. The poem by Quincy Troupe will be sandblasted onto the exterior side of the glass. Commissioner Stermer asked about anti-graffiti coating and Ms. Dunbar said that such a coating would be used on the interior/pedestrian side of the bridge. Ms. Dunbar said that the artist has recommended that the bridge be lit by blue-tinted flood-lights and that blue lighting be installed under the bridge so as to produce an all-over blue effect.

Motion: Motion to approve Mildred Howard's final design and mock-up for the Fillmore Bridge Public Art Project, pending staff approval of artist proposed revisions.
Moved: Stauffacher Solomon /Stermer

7. **Visitation Valley Club House**
Project Manager Nina Dunbar reported that Victor Mario Zaballa was selected as the artist for the Visitation Valley Club House project. Mr. Zaballa's proposed design for the club house is a set of gates inspired by the farming history of the Visitation Valley neighborhood and its use of windmills. Ms. Dunbar showed the Commissioners Mr. Zaballa's windmill gate proposal for the Club House's main entrance and adjoining playground entrance. The gate will be constructed out of powder coated cut steel. A color has not yet been selected. Ms. Dunbar concluded her report by noting that the bids for the new facility had come in high and the Rec and Park Department was considering rejecting all bids and readvertizing the project early next year. She offered to provide another update when the project was back on schedule.

Motion: Motion to approve the selection panel's recommendation and to authorize the Director of Cultural Affairs to enter into a contract with Victor Mario Zaballa for an amount not to exceed $30,000.
Moved: Stermer/Stauffacher Solomon

8. **Union Square**
Project Manager Nina Dunbar reminded the Commissioners that this project has been delayed while bonds were sold to fund the Square's renovation. Funds to fabricate R.M. Fischer's artwork were finally received a few months ago. Unfortunately, Mr. Fischer has now refused to accept the

City's standard contractual indemnification clause. Ms. Dunbar said that the Arts Commission was trying to resolve this impasse by trying to purchase the sculptures from Mr. Fischer using a purchase order agreement. The installation of the sculptures will be handled by Union Square's general contractor, Cahill Construction.

9. **Market Street Art in Transit Program**
Project Manager Judy Moran presented proposals by Market Street Art in Transit Kiosk Poster Series 2002 finalists Seyed Alavi, J.R.R. Blevins, Dragan Miletic and Synne Bull, and Megan Wilson. Seyed Alavi proposed creating composite images of people photographed along Market Street. J.R.R. Blevins proposed to create six images that are related to six different areas along Market Street. Dragan Miletic and Synne Bull's proposal includes installing reflective film that is attached to cardboard back with holes to give the effect of a theatrical mirror. Megan Wilson proposed the creation of six different hand-painted designs featuring the word "home" in six different languages.

Motion: Motion to approve the four finalists Seyed Alavi, J.R.R. Blevins, Dragan Miletic and Synne Bull, and Megan Wilson who were recommended by the Artist Selection Panel for the Market Street Art in Transit Kiosk Poster Series 2002.
Moved: Stauffacher Solomon /Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into separate contracts with the four artists Seyed Alavi, J.R.R. Blevins, Dragan Miletic and Synne Bull and Megan Wilson for the Market Street Art in Transit Kiosk Poster Series 2002 in an amount not to exceed $8,500 per contract.
Moved: Stermer/Stauffacher Solomon

10. **23rd & Treat New Park and Clubhouse**
Project Manager Judy Moran presented finalist Isis Rodriguez's proposal for the art enrichment project for the 23rd & Treat New Park and Clubhouse. Ms. Moran reminded the Commissioners that the Clubhouse was fully designed by the time the Arts Commission was notified of the project. Given the situation, Ms. Rodriguez has proposed creating a series of tile mosaics based on the transformation of a caterpillar into a butterfly to be installed on the retaining walls surrounding the park. Ms. Rodriguez will be working on the project with tile artist Ruth O'Day. Commissioner Guggenheim commented that he would like to see the final design and added that he hoped there would be an added level of detail and sophistication that he didn't see in the proposal. Commissioner Stermer mentioned that he was concerned with the placement of the tiles at the base of the wall. He suggested that the tiles be installed higher up on the corners where they would be better viewed. Commissioner Stauffacher Solomon also commented that the placement of the tile could perhaps better compliment or emphasize architectural features of the wall. The Commissioners also commented that they would encourage the artist to reconsider the coloration of her public artwork to be more consistent with the artwork that was the basis of her selection.

Motion: Motion to approve the proposal by artist Isis Rodriguez for the art enrichment project for the 23rd & Treat New Park and Clubhouse.
Moved: Stermer/Stauffacher Solomon

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artist Isis Rodriguez in an amount not to exceed $19,000 for the art enrichment project for the 23rd & Treat New Park and Clubhouse.
Moved: Stermer/Stauffacher Solomon

11. **Laguna Honda Hospital**
Project Manager Susan Pontious announced that artist Lewis de Soto had been selected as the finalist for the Laguna Honda Hospital History Project. Ms. Pontious added that Commissioner Cochran will represent the Arts Commission at the upcoming Neighborhood Identity and Various Projects panel to be held on September 28th.

Motion: Motion to approve the History Project Selection Panel's recommendation of Lewis deSoto, to be commissioned to develop a project proposal to incorporate historical photos and artifacts as well as contemporary photographs and other materials into an art project for Laguna Honda Hospital.
Moved: Stermer/Stauffacher Solomon

Motion: Motion for the Director of Cultural Affairs to enter into an agreement for $10,000 with the artist recommended by the Selection Panel, Lewis deSoto, to develop a project proposal to incorporate historical photos and artifacts as well as contemporary photographs and other materials into an art project for Laguna Honda Hospital.
Moved: Stermer/Stauffacher Solomon

12. **Airport**
Project Manager Susan Pontious explained the staff proposal to acquire a sculpture by Deborah Butterfield for Boarding Area C, San Francisco International Airport. Ms. Butterfield, a student of Manual Neri and the late Robert Arneson, is famous for her bronze horse figures. The sculpture that Ms. Pontious has identified is eight feet tall and costs $200,000. She thinks an ideal location for the sculpture would be against the travertine wall at the end of the corridor of Boarding Area C. After viewing photographs of the sculpture, the Commissioners unanimously agreed to proceed with the purchase. This item will be brought to the commission for a formal vote at next month's Visual Arts Committee meeting.

Motion: Motion for the Director of Cultural Affairs to enter into an Agreement for $7,500 with Skidmore, Owings & Merrill to design and engineer the footing for the installation of Yin Yang, a sculpture by Robert Arneson, and San Francisco International Airport.
Moved: Stauffacher Solomon /Stermer

13. **Zoo**
Project Manager Susan Pontious updated the Commissioners on the zoo projects. David Anderson, Zoo Director, has expressed an interest in acquiring more bronze frogs to be installed along Zoo Street. The cost of the project has been increased and Ms. Pontious is now modifying Jud Fine and Barbara McCarren's original contract to reflect the increased budget and scope of work.

Ms. Pontious reported that given Mr. Anderson's desire for work that more directly related to animals and conservation, she was not optimistic that Ned Kahn's work would ever meet his approval. Ms. Pontious said that over the next month, she would be discussing with Mr. Kahn whether or not he would continue to be involved in the project.

14. **New Business**
Project Manager Tonia Macneil asked the Commissioners to review her memorandum concerning the completion of a 65 foot tile mosaic at Otis Street and the motion that will be on the full commission agenda regarding the increased contracts for the artists still involved in the MUNI bus bulb project.

15. **Old Business**

16. **Adjournment**

As there was no further business, the meeting was adjourned at 4:55 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Nancy Gonchar, Deputy Director, 10/31/01

10/30/01

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VISUAL ARTS COMMITTEE

Wednesday, October 24, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

I. **Consent**
   1. Motion for the Director of Cultural Affairs to extend contract with Eugene Daub for a bronze portrait plaque until 12/31/02.
   2. Motion to accept "A Flower Inside Us Grows", mosaic and painted tile artwork by Precita Eyes Mural Arts Center artists Susan Kelk Cervantes, Peter Carpou and Carolyna Marks, located in the sidewalk at 150 Otis Street, into the Civic Art Collection.

2. **Gallery**
   Rupert Jenkins
   Gallery Report

   Discussion and possible motion to approve or disapprove the Rape of Nanking exhibition proposed for City Hall.

   Motion: Motion to approve gallery exhibitions by Terry Mason, John Leanos, Rigo 01, and Lise Swenson/TILT.

Motion: Motion to approve November/December 2001 Windows exhibition (artists names to come).

3. **Collections**
   Debra Lehane

   Presentation: Sue Chang for the Friends of Moscone Park and artists Johnathan Beery and Lisa Roberson.
   Proposed gift of two sculptures to Moscone Park children's play area by Friends of Moscone Park.
   Explanatory Document: Project Summary

4. **Cesar Chavez Bicycle Overpass Project**
   Jill Manton
   Presentation of Pepe Ozan's revised design for the Cesar Chavez Bicycle Overpasss.

   Motion: Motion to approve revised design by artist Pepe Ozan for the Cesar Chavez Bicycle Overpass Project.

5. **Laguna Honda Hospital**
   Susan Pontious
   Neighborhood Identity Artist Selection Report.

   Motion: Authorization for the Director of Cultural Affairs to enter into an Agreement for $10,000 (plus travel allowance) with each of the following artists selected for the Laguna Honda Neighborhood Identity Project: Beliz Brother, the team of Ann Chamberlain and Bernie Lubell, Cliff Garten, Terry Hoff, Arlan Huang, Igarashi Takenobu, and Owen Smith.

6. **Airport**
   Susan Pontious

   Motion: Motion to purchase "Untitled #2418", a bronze sculpture by Deborah Butterfield, for $175,000 for San Francisco International Airport, pending Airport approval.

7. **Zoo**
   Susan Pontious
   Project Update

   Motion: Motion to terminate with appreciation Ned Kahn's continued involvement with the Zoo Project.

8. **New Business**

9. **Old Business**

10. **Adjournment**

10/18/01

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FRIENDS OF MOSCONE PARK AND RECREATION CENTER
ART ENRICHMENT
WEST PLAYGROUND RENOVATION PROJECT

In spring of 1999, The Friends of Moscone Park and Recreation Center began envisioning a new playground. A complete renovation of the west playground, located at 1800 Chestnut Street in the Marina District, was deemed necessary by both the neighborhood and the San Francisco Recreation and Park Department. Neighbors who were interested in the Playground Renovation formed a Playground Task Force. The task force agreed that they would like for the playground to follow a marina/maritime theme.

Of particular importance to the task force was that an art enrichment component be included in the grassy area of the playground designated for infants and toddlers. An art enrichment committee consisting of six members was then formed. The committee envisioned sculptures that would encourage interaction between small children and their care providers. They also felt that it was important that the sculptures provide tactile as well as visual stimulation.

The playground renovation plans also included a "Seat Wall." The art enrichment committee saw this as an opportunity to encourage community participation by coordinating a "community built" tile wall. The Moscone community will be asked to make a donation and, in return, will be allowed to decorate a tile for the tile wall. The monies raised could be used to pay for the tile wall, with any excess dollars going to support the sculptures.

In February 2001, The Friends of Moscone Park and Recreation put out a "call for artists." This request was posted at Moscone Recreation Center, several business establishments on Chestnut Street and was distributed to the membership via the Internet. The membership was asked to forward the call for artists to qualified candidates. The call for artists was also published free of charge for two consecutive months in both the Marina Times and North Beach Journal neighborhood newspapers. In early May, all interested parties were mailed information on the project and were asked to fill out an application and to submit a brief proposal.

In June, the Art Enrichment Committee, along with DPW architect John Thomas and Recreation and Park Supervisors Sharon Moyer and Gloria Koch-Gonzales, met with those artists who had submitted proposals for the sculptures. After meeting with five artists, the committee unanimously selected the proposal submitted by Johnathan Beery and Lisa Roberson. Johnathan and Lisa's proposal exemplified the spirit of our vision and their level professionalism was unsurpassed.

The Committee met one more time and selected two of the four sculptures proposed by Johnathan and Lisa. The committee chose the starfish and the sea turtle. After speaking with members of the Recreation and Park Maintenance Staff and the San Francisco Art Commission, the committee selected bronze as the medium of choice.

San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible public transit that serves this location includes:

Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

For more information on accessible transit, call (415) 923-6142.

In order to assist the city's efforts to accommodate individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American Sign Language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact **Liz Lerma** in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

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(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct

the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

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VISUAL ARTS COMMITTEE

Wednesday, October 24, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
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Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

I. **Consent Calendar**

1. Motion for the Director of Cultural Affairs to extend contract with Eugene Daub for a bronze portrait plaque until 12/31/02.
2. Motion to accept "A Flower Inside Us Grows", mosaic and painted tile artwork by Precita Eyes Mural Arts Center artists Susan Kelk Cervantes, Peter Carpou and Carolyna Marks, located in the sidewalk at 150 Otis Street, into the Civic Art Collection.

Motion: Motion to move the consent calendar items.
Moved: Stermer/ Stauffacher Solomon

2. **Gallery**
Gallery Director Rupert Jenkins reported that on September 14th Supervisor Yee called him to ask that the City Hall exhibition space be reserved for the Rape of Nanking exhibition. Mr. Jenkins said that while City Hall exhibitions are generally done in-house, he saw two issues at hand with Supervisor Yee's request. First, all gallery exhibitions are reviewed by a Curatorial Committee prior to recommendation to the Visual Arts Committee. As of today, Mr. Jenkins had still not received any visual materials regarding the exhibit. Secondly, proposed exhibitions are judged on the suitability of the subject as well as artistic merit and representation. Without visual material, Mr. Jenkins is unable to make even a preliminary judgement.

Supervisor Yee said that Poland Hung and Dennis Wong, representatives from the Chinese Holocaust Museum present at the meeting today, asked him to find a venue for their exhibition. He thought that the City Hall gallery would be suitable, and the Mayor said that as long as the material was honest and truthful, he would also give his support.

Ms. Hung began by saying that this exhibition represented an important issue for the Chinese American Community, and that the purpose of the exhibit was not to promote hatred, but to cherish the peace. Although she was not able to produce any photographs of the exhibit, she assured the Commissioners that the exhibit would be presented in an artistic manner, and that educational materials would accompany the exhibit.

Mr. Wong said that the Rape of Nanking exhibit was a tremendous historic, artistic, and humanitarian lesson for all the citizens of San Francisco. Mr. Wong said that the exhibit would teach our children to love and not hate.

Mr. Jenkins thanked Supervisor Yee, Ms. Hung, and Mr. Wong for attending the meeting today, but said that in order to begin the formal approval process, he would first need to obtain visual materials of the exhibit. Mr. Jenkins mentioned that if City Hall turned out to be an unsuitable venue for the exhibition, that the Veteran's Hall, with an expansive lobby suitable for large exhibits, be pursued.

To conclude the Gallery report, Mr. Jenkins presented slides of work by Terry Mason and John Leanos. Terry Mason has proposed creating an interactive artwork for the gallery about clothing and identity.

The following motion was modified.
Motion: Motion to approve gallery exhibitions by Terry Mason and John Leanos.
Moved: Stermer/ Stauffacher Solomon

The following motion was removed.
Motion: Motion to approve November/December 2001 Windows exhibition (artists names to come).

3. **Collections**
Civic Art Collection Program Director Debra Lehane introduced a proposed gift to the City by the Friends of Moscone Park to be installed at Moscone Park at the corner of Chestnut and Buchanan. Ms. Lehane said that Sue Chang, a member of the Friends of Moscone, John Thomas, the project architect, and Lisa Roberson and Johnathan Beery, project artists, were all here today to present their proposal.

Sue Chang briefly stated that the proposed gift included two sculptures and a tile mosaic seat wall.

Ms. Chang said that children from the community would be invited to paint tiles for the mosaic seat wall as a fundraiser for the project. Using architectural plans, John Thomas showed the Commissions where the proposed artwork would be installed. He stressed that safety and placement were his key concerns. Lisa Roberson gave details of the sculptures such as dimensions, proposed materials, theme, and theme selection process. The sculptures will be of a Leatherback sea turtle and a Pink Short-Spined Starfish, two species indigenous to the Bay Area. The tile mosaic wall will feature marine and maritime themes. Ms. Roberson said three methods of installing the sculptures are currently being investigated: on a concrete base in direct contact with the ground; on a rubber play surface; and mounted on natural stone. Mr. Thomas mentioned that natural stone was DPW's choice, and Ms. Lehane added that sculptures installed in direct contact with the ground require high maintenance. Mr. Beery reported that Don Rich Studios in Oakland had been selected to cast the work because of their interest in the project, eye for detail, and patina choices. Commissioner Stauffacher Solomon and Commissioner Stermer expressed their enthusiastic approval of the project as presented. They expressed a preference for the work being installed to appear on the ground. Ms. Lehane asked if the Commissioners would want to see the design for the seat wall before the community proceeds and they responded that they would want to see the design as it developed further.

4. **Cesar Chavez Bicycle Overpass Project**
Public Art Program Director Jill Manton introduced artist Pepe Ozan to present his revised design for the Cesar Chavez Bicycle Overpasss. Mr. Ozan's new design is based on Eagle Warrior, a mythological human and bird-like Aztec figure. Commissioner Guggenheim thanked Mr. Ozan for his patience and perseverance and said that his new design was definitely more in line with what the Commissioners had hoped. Commissioner Stermer asked if it would be possible to incorporate Aztec designs into the pedestal, and Mr. Ozan said that it was indeed possible since he will be constructing the concrete molds himself. Public Art Program Director Jill Manton added that Mr. Ozan's sculpture would be placed on a four-foot high pedestal and would be 10 feet high by 9 feet wide. Mr. Ozan added that the sculpture would be constructed from perforated, powder-coated steel. Mr. Ozan assured the Commissioners that even though the feathers and their connection to the arm of the figure looked fragile, they would be very strong and solid.

Motion: Motion to approve revised design by artist Pepe Ozan for the Cesar Chavez Bicycle Overpass Project.
Moved: Stermer/ Stauffacher Solomon

5. **Laguna Honda Hospital**
Using the architectural plans, Project Manager Susan Pontious showed the Commissioners where the artwork for the Neighborhood Identity project would be installed in the new Laguna Honda Hospital. There will be 20 "neighborhoods", or residential floors, with two artists per tower. The artists selected for this project are Beliz Brother, the team of Ann Chamberlain and Bernie Lubell, Cliff Garten, Terry Hoff, Arlan Huang, Igarashi Takenobu, and Owen Smith. Ms. Pontious showed examples of the artists' work.

Motion: Motion for the Director of Cultural Affairs to enter into an Agreement for $10,000 (plus travel allowance) with each of the following artists selected for the Laguna Honda Neighborhood Identity Project: Beliz Brother, the team of Ann Chamberlain and Bernie Lubell, Cliff Garten, Terry Hoff, Arlan Huang, Igarashi Takenobu, and Owen Smith.
Moved: Stauffacher Solomon/ Stermer

6. **Airport**
Project Manager Susan Pontious showed the Commissioners photos of "Untitled #2418", a bronze

sculpture by Deborah Butterfield. Ms. Pontious is proposing that the Arts Commission purchase this piece for the San Francisco International Airport. The Commissioners liked the piece very much. Commissioner Stermer asked if there would be any problems getting the sculpture through the front door. Ms. Pontious said that the South Bridge has a large enough entrance and that it would not be a problem.

Motion: Motion to purchase "Untitled #2418", a bronze sculpture by Deborah Butterfield, for $175,000 for San Francisco International Airport, pending Airport approval.
Moved: Stermer/ Stauffacher Solomon

7. **Zoo**
Ms. Pontious reported that due to the fact that Zoo administration would not approve any of Mr. Kahn's designs, she, Ms. Manton, and artist Ned Kahn have all agreed that Mr. Kahn will be released from this project. Ms. Pontious has investigated the possibility of using the remaining art enrichment funds from this project for a different project. She has in mind either expanding the commission of Jud Fine and Barbara McCarren, or looking at the work of Gwynn Murrill, one of the other finalists from the original zoo competition. Ms. Pontious is in the process of researching price range and scale for the new project.

Motion: Motion to terminate with appreciation Ned Kahn's continued involvement with the Zoo Project.
Moved: Stermer/ Stauffacher Solomon

8. **New Business**
Commissioner Stermer congratulated Richard Newirth, Director of Cultural Affairs and Debra Lehane who were winners of the City's Managerial Excellence award.

9. **Old Business**
Ms. Manton reported that she is still in the process of securing sole source status from the Human Rights Commission for Mitsubishi. Due to Mitsubishi's proprietary system and unique capability, Ms. Manton's believes that Mitsubishi is eligible for the waiver. Originally HRC agreed to sign the waiver, but now HRC is asking that Mitsubishi agree to the City's benefits for domestic partners policy. Ms. Manton didn't think that Mitsubishi could agree to that. She promised to provide a report on this matter at the next meeting.

10. **Adjournment**

As there was no further business, the meeting was adjourned at 4:45 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Nancy Gonchar, Deputy Director, 1/15/02

1/16/02

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VISUAL ARTS COMMITTEE

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Wednesday, November 28, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Public comment in regard to specific items will be taken before or during consideration of the item.

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AGENDA

I. **Consent**
   1. Motion to authorize the Director of Cultural Affairs to modify contract with artist Ray Beldner for the restoration of his artwork Playland Revisited on the MUNI F Line, for an increase of $29,550 and a total amount not to exceed $46,550.
   2. Motion to authorize payment to artist Vicki Saulls for a total amount of $2,500 to develop additional designs for North Beach Pool.
   3. Motion to approve final payment to Joe Mangrum for completion of "Layla" and "Swingdaddy", as part of the MUNI Mission Street Sidewalk Enhancement Project, pending submission of required reports and documentation.
   4. Motion to accept "Layla" and "Swingdaddy" by Joe Mangrum into the Civic Art Collection of the City and County of San Francisco.

2. **Gallery**
   Rupert Jenkins

   Review of Nanking exhibition proposal for City Hall.

Motion: Motion to accept or decline Nanking exhibition proposal for City Hall.

Review of Grove Street Windows proposal for December 2001 exhibition.
Motion: Motion to approve Grove Street Windows proposal for December 2001 exhibition.

Review of exhibition materials by Lise Swenson/TILT and Rigo 2001 for Gallery show.
Motion: Motion to approve exhibitions by Lise Swenson/TILT and Rigo 2001 for Gallery show.

3. **Collections**
   Debra Lehane
   Staff Report

   Moscone Park Tile Wall: Artist presentation of proposed tile design for Moscone Park seat wall.
   Motion: Motion to approve the tile wall design for Moscone Park by artists Jonathan Berry and Lisa Robertson.

4. **Moscone Center Expansion Project**
   Jill Manton
   Report on status of Mitsubishi contract

5. **Upcoming Art Enrichment Projects**
   Jill Manton

   Library Bond Projects
   Conservatory of Flowers
   Helen Wills Recreation Center
   Eureka Valley Recreation Center

6. **New P.U.C. Project: Pulgas Water Temple**
   Nina Dunbar
   New project report

7. **525 Golden Gate Avenue New City Office Building**
   Jill Manton
   Report on Artist Proposals

8. **Zoo**
   Susan Pontious
   Project Update

   Motion: Motion to approve Jud Fine and Barbara McCarren's final design for "Split Mound" at the San Francisco Zoo.

9. **23rd & Treat New Park and Clubhouse**
   Judy Moran

Artist Isis Rodriguez will present her revised tile mosaic design proposal to be installed on retaining walls at the 23rd & Treat New Park and Clubhouse.

Motion: Motion to approve the revised tile mosaic design proposal by artist Isis Rodriguez for the 23rd & Treat New Park and Clubhouse.

10. **Fillmore Bridge Public Art Project**
    Nina Dunbar
    Staff report on construction progress.

11. **New Business**

12. **Old Business**

13. **Adjournment**

11/20/01

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

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KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct

the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

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SAN FRANCISCO
ARTS COMMISSION

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VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
JAN 2 2 2002
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Wednesday, November 28, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Minutes

Commissioners Present
Stanlee Gatti, Ralph Guggenheim, Dugald Stermer, Dede Wilsey; Absent: Barbara Stauffacher Solomon

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Jessica Goodson, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Rommel Taylor, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

I. **Consent Calendar**

1. Motion to authorize the Director of Cultural Affairs to modify contract with artist Ray Beldner for the restoration of his artwork Playland Revisited on the MUNI F Line, for an increase of $29,550 and a total amount not to exceed $46,550.
2. Motion to authorize payment to artist Vicki Saulls for a total amount of $2,500 to develop additional designs for North Beach Pool.
3. Motion to approve final payment to Joe Mangrum for completion of "Layla" and "Swingdaddy", as part of the MUNI Mission Street Sidewalk Enhancement Project, pending submission of required reports and documentation.

Motion: Motion to move the consent calendar items.
Moved: Stermer/Wilsey

The following motion was removed from the consent calendar:
Motion to accept "Layla" and "Swingdaddy" by Joe Mangrum into the Civic Art Collection of the City and County of San Francisco.

2. **Gallery**
Gallery Director Rupert Jenkins reported that despite repeated requests since the Rape of Nanking exhibit was proposed by Supervisor Yee for City Hall on September 14th, he has still not received adequate review materials. Given the lack of review materials and its potential as a political liability, staff recommendation was to decline the exhibition. Commissioner Stermer reminded the other Commissioners and staff that it is Arts Commission policy that gallery exhibits must first pass through a formal curatorial review prior to approval by the Commission.

Mr. Jenkins reported that since the last Visual Arts Committee meeting in October, Matthew Godeau of the Mayor's Office of Protocol had received a call from the Japanese Consulate, and that the Mayor's Office had concerns that demonstrations by the Japanese community might be staged at City Hall if the exhibition was displayed there. Mr. Jenkins said that he had subsequently met with organizers of the Nanking exhibit and had given them one last chance to present review materials, with the deadline being this meeting. With regard to their non appearance at this meeting Philip Ng, Supervisor Yee's legislative assistant, was of the opinion that the exhibition organizers were pursuing an alternative venue and were no longer interested in the City Hall site.

Without sufficient text and visual materials, and with a staff recommendation not to accept the project, the Commissioners voted to decline the Rape of Nanking exhibit for display in City Hall.

Motion: Motion to decline Nanking exhibition proposal for City Hall.
Moved: Stermer/Gatti

Mr. Jenkins explained that the proposal for the December 2001 exhibition at the Grove Street Windows is an exhibit created by students of California College of Arts and Crafts and curated by Julio Morales and Sergio de la Torre. The show would examine the urban landscape through architecture, sound and graphic design. Mr. Jenkins showed slides of the students past work and mentioned that having worked with Mr. Morales before, he was confident in his ability to curate a good show. Commissioner Gatti said that even though he didn't think the examples of the students' work were particularly strong, he was willing to trust in the abilities of the curators.

Motion: Motion to approve Grove Street Windows proposal for December 2001 exhibition.
Moved: Wilsey/Stermer

The following motion was removed:
Motion: Motion to approve exhibitions by Lise Swenson/TILT and Rigo 2001 for Gallery show.

3. **Collections**
Civic Art Collection Program Director Debra Lehane reminded the Commissioners that at last month's meeting, a proposal of a gift to the City had been presented for Moscone Park. Ms. Lehane said that the artists were here today to address the Commissioner's concerns from the last meeting and to present the final tile design for the seat wall. Ms. Lehane introduced project artists Lisa Roberson and Johnathan Beery.

Ms. Roberson explained how the tile seat wall would be divided into two rows representing the above and below water worlds of the Bay. Children between the ages of 1 and 12 will create the tiles through a series of workshops. The first workshop is scheduled to begin next weekend. Each age group will focus on a different theme. For example, 4-6 year olds will paint fish and 10-12 year olds will paint mammals and birds. Ms. Roberson said that there would also be an opportunity for families to create larger sized tiles depicting marina scenes. Workshop participants will be asked to pay a suggested donation in return for the opportunity to create a tile, and all funds raised will be used to pay for the project. Commissioner Guggenheim asked how the artists planned to make the seat wall weather resistant. Mr. Beery responded that grout will be used to seal the tiles, and the tiles will be fired at a very high temperature. Ms. Lehane expressed her pleasure in the artists' responsiveness to the suggestions of the commission, and said that she was completely confident in their ability.

Motion: Motion to approve the tile wall design for Moscone Park by artists Jonathan Berry and Lisa Robertson
Moved: Stermer/Stauffacher Solomon

4. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the status of a contract with Mitsubishi. The Human Rights Commission has approved a sole source status for Mitsubishi, and now she is awaiting a sole source approval from the office of contract administration in addition to finalizing the contract. However, Ms. Manton reported that she had been frustrated by her latest communication with Mitsubishi. They failed to address our main concern of a 7,000 pound maximum weight limit. Also, they overlooked our design requirement of a maximum 21 inch space between the building and the back of the LED screen. Ms. Manton reminded the Commissioners that since the building is only one year away from opening, these recent developments are troubling.

Commissioner Guggenheim asked if SACO, a previous contender, was still an option. Ms. Manton said that although they had a presence in Europe, the fact that they had declared bankruptcy, made a substantial financial mistake on the proposed maintenance contract, and increased the weight of their screen made them no longer a viable candidate. She suggested that if Mitsubishi doesn't work out, we may be forced to look to another manufacturer such as Barco who could provide a large scale LED screen, although most likely of lesser quality than what Mitsubishi and SACO could provide. Ms. Manton promised to report on any progress made at the next Visual Arts Committee meeting.

5. **Upcoming Art Enrichment Projects**
Ms. Manton informed the Commissioners of a number of upcoming art enrichment projects at various library branches, the Conservatory of Flowers, the Helen Wills Recreation Center, and the Eureka Valley Recreation Center. Because the budget for the eight library projects is only around $300,000 total, Ms. Manton and the Public Art Staff have decided that through a Request for Qualifications process, a pre-qualified pool of artists will be formed. Then, a panel of community members can select the artist for the commission from the pre-qualified pool. This process will not only cut down on staff time, but allow the community more choice in the selection of artwork.

Although the Conservatory of Flowers project is privately funded, the Arts Commission has been asked to manage the fabrication of decorative lighting fixtures and metal work.

Ms. Manton said that she expects that the recreation centers will also have relatively small budgets. Because of this, a pre-qualified pool of artists may be used similarly to the library

projects.

6. **New P.U.C. Project: Pulgas Water Temple**
Project Manager Nina Dunbar reported on a new art enrichment project at the Pulgas Water Temple, one of three temples owned by the San Francisco P.U.C. The site marks where waters from the Sierras enter the Crystal Springs Reservoir for civic use. Art Enrichment for this site is generated by the construction of a declorination facility adjoining the site. Ms. Dunbar commented that the site was unusual for the Public Art Program because it was rural in nature and presented a variety of environmental art opportunities. Sound art dealing with water is one possibility given the prominent sound of water already at the site. Free standing sculpture that would complement or provide an alternative experience to the Roman Renaissance style temple is also a possibility. Ms. Manton added that she intended to investigate sculpture placement on lawns with the Department of Justice in conjunction with the Office of the City Attorney relative to ADA requirements. In the past, the Mayor's Office of Disability has opposed the placement of public sculpture on lawns on the basis that people in wheelchairs may not have equal access to sculpture when it is placed on grass. Commission Wilsey mentioned that the DeYoung Museum is planning on creating a sculpture park at their new facility. Ms. Dunbar concluded the report by saying that the proposed art enrichment budget for this project is between $150,000 and $200,000 due to the Commission's ability to pool reserve funds from other S.F.P.U.C. projects that did not present suitable art opportunities. The project will be advertised in February 2002 and completed in 2004.

7. **525 Golden Gate Avenue New City Office Building**
Ms. Manton reminded the Commissions that this building, the City's first to apply the premise of green architecture, will set the standard for energy efficiency, air quality, and sustainability. The three artists selected for this project were directed to develop projects that would be integrated into the building architecture. Ned Kahn will synthesize art and function in the creation of a kinetic sun shade for the south façade of the building. Anna Valentina Murch will design a series of "ecosystem rooms" featuring colored glass, specialized paving, planters, plants, water, and lighting to replicate different California ecosystems. And Paul Kos, who has not finalized his idea, has proposed using the analogy of a "canary in a coal mine" as the premise of his piece. Mr. Kos has proposed placing a live canary in a cage in the main lobby and using a sound and video system to broadcast either the chirping or image of the canary throughout the building's elevators, restrooms, hallways, and waiting rooms via closed-circuit camera. Another feature of his piece would either be the placement of a large coal boulder in the lobby and/or the incorporation of a coal architectural frieze. Mr. Kos has proposed to set aside a portion of his budget for canary care and maintenance.

After Ms. Manton explained Mr. Kos' proposal in detail, she asked for reactions from the Commissioners. Commissioner Stermer and Wilsey thought that the analogy was a stretch. They weren't sure what the artwork had to do with the premise of sustainable architecture. Commissioner Wilsey said that after a while, the sound of a canary could become irritating to the building's inhabitants. Commissioner Guggenheim liked the idea, but thought that the choice of materials was questionable. Commissioner Stermer said that he thought the piece would be a fabulous temporary exhibit, but questioned the permanency. Richard Newirth, Director of Cultural Affairs, added that Mr. Kos' proposed idea made him think of death instead of life. Commissioner Gatti suggested that a judgement should not be made from such preliminary concepts. He requested that a more developed proposal be brought back to the Commission before additional comments were made.

8. **Zoo**

Project Manager Susan Pontious reported that construction documents for the split mound artwork by Jud Fine and Barbara McCarren were now complete. Ms. Pontious reviewed specifics of the documents with the Commissioners. She passed around photographs of the construction design as well as material samples. Ms. Pontious also circulated images of pangea, frogs, and the zooetta stone, elements featured in this piece. Commissioner Guggenheim asked if trademark symbols had been cleared. Ms. Pontious replied that trademark approvals had been obtained for all of the logos used.

Motion: Motion to approve Jud Fine and Barbara McCarren's final design for "Split Mound" at the San Francisco Zoo.
Moved: Stermer/Wilsey

9. **23rd & Treat New Park and Clubhouse**
Project Manager Judy Moran introduced artist Isis Rodriguez to present her revised tile mosaic design proposal to be installed on retaining walls at the 23rd & Treat New Park and Clubhouse. Ms. Rodriguez addressed all of the Commissioners concerns including the consolidation of tile images to just a few targeted areas, a more developed design, and the selection of tile colors that were complimentary to the building colors. Ms. Rodriguez displayed her revised design of birds, flowers, butterflies, clouds, and sun. She told the Commissioners that the tiles would be recessed and flush with the retaining wall. The Commissioners were pleased with Ms. Rodriguez's revisions.

Motion: Motion to approve the revised tile mosaic design proposal by artist Isis Rodriguez for the 23rd & Treat New Park and Clubhouse.
Moved: Wilsey/Stermer

10. **Fillmore Bridge Public Art Project**
Ms. Dunbar reported that Mildred Howard, artist for the Fillmore Bridge project, met Redevelopment Agency's deadline in September, but for reasons beyond the artist's control, the project is now on hold. The General Contractor on the project charged with fabricating and installing the artwork has subcontracted the work to a Wisconsin-based firm called Mero. Mero has continuously stalled on giving a cost estimate and timeline for producing the art. However, for legal reasons, the Redevelopment Agency has been reluctant to exercise its right to cancel Mero's contract. Ms. Dunbar expressed concern that the artwork and the Arts Commission would be blamed for the Fillmore Streetscape's delays. The Redevelopment Agency has not briefed the Commission on the project in several weeks and the artist can no longer keep her schedule open to participating in fabrication work, should the project get back on track. Ms. Manton added that if the contractor bidding on the job comes in over budget, the art enrichment aspect of the project could be canceled.

11. **New Business**

12. **Old Business**

13. **Adjournment**

As there was no further business, the meeting was adjourned at 4:40 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Nancy Gonchar, Deputy Director, 1/11/02

1/11/02

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
DEC 11 2001
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Thursday, December 13, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

I. **Consent**
   1. Motion to approve six original poster designs titled "Who Am I" by artist Seyed Alavi for the Market Street Art in Transit Program 2002 Kiosk Poster Series, to be exhibited from February 15 to May 16, 2002.
   2. Motion to rescind RESOLUTION NO. 1001-01-319: "Motion for the Director of Cultural Affairs to enter into contract with Architectural Resources for an amount not to exceed $66,810 for restoration of the Garfield Monument located in Golden Gate Park."
   3. Motion for the Director of Cultural Affairs to enter into contract with Architectural Resources for an amount not to exceed $131,000 for restoration of the Garfield Monument located in Golden Gate Park.

2. **Gallery**
   Rupert Jenkins
   Staff Report

Motion: Motion to approve exhibitions by Lise Swenson/TILT and Rigo 2001 for Co-Lab gallery show, March 2002.

Motion: Motion to approve exhibition by Spike and Jeff for Windows installation in conjunction with Co-Lab gallery show, March 2002.

3. **Collections**
   Debra Lehane
   Staff Report

4. **Zoo**
   Susan Pontious
   Project Update

5. **Moscone Center Expansion Project**
   Jill Manton
   Report on status of LED screen

6. **525 Golden Gate Avenue New City Office Building**
   Jill Manton
   Report on Artist Proposals

   Motion: Motion to approve preliminary concepts submitted by Ned Kahn and Anna Valentina Murch.

7. **Union Square Public Art Project**
   Nina Dunbar
   Staff report on new contracting strategy for fabricating and installing the artwork.

   Motion: Motion to rescind Resolution Number #0814-00-326 authorizing the Director of Cultural Affairs to enter into a contract with R.M. Fischer for an amount not to exceed $126,000 to fabricate and install his artwork, "Union Square Colonnade" on the Geary Street side of the renovated square.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with R.M. Fischer for an amount not to exceed (amount to be named at the meeting) for copyright, reproduction, credit and distribution rights to the artwork, "Union Square Colonnade."

   Motion: Motion to authorize the Director of Cultural Affairs to enter into a purchase order with Tallix, a New York-based artwork fabrication firm, (for an amount to be named at the meeting) to fabricate and deliver to San Francisco the four light sculptures comprising R.M. Fischer's artwork, "Union Square Colonnade."

8. **Fillmore Bridge Public Art Project**
   Nina Dunbar
   Staff report on new contracting strategy for fabricating and installing the artwork.

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Mildred Howard for the fabrication and installation of her artwork design for the Fillmore Street Bridge over Geary Street for an amount not to exceed $200,000.

9. **New Business**
10. **Old Business**
11. **Adjournment**

12/10/01

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
JAN 2 2 2002
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Thursday, December 13, 2001

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer; Absent: Stanlee Gatti, Dede Wilsey

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Jessica Goodson, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Liz Lerma, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

I. **Consent Calendar**
1.Motion to approve six original poster designs titled "Who Am I" by artist Seyed Alavi for the Market Street Art in Transit Program 2002 Kiosk Poster Series, to be exhibited from February 15 to May 16, 2002.
2.Motion to rescind RESOLUTION NO. 1001-01-319: "Motion for the Director of Cultural Affairs to enter into contract with Architectural Resources for an amount not to exceed $66,810 for restoration of the Garfield Monument located in Golden Gate Park."
3.Motion for the Director of Cultural Affairs to enter into contract with Architectural Resources for an amount not to exceed $131,000 for restoration of the Garfield Monument located in Golden Gate Park.

Motion: Motion to move the consent calendar items.
Moved: Stauffacher Solomon/Stermer

2. **Gallery**
Gallery Director Rupert Jenkins invited the Commissioners to attend a party at the gallery on December 14th, to celebrate the end of the year and closing of the exhibition, "Construct 1." He reported that the City Hall portraiture exhibit and the Construct 1 show had received several favorable reviews in various publications, including reviews by Kenneth Baker and Stephanie Salter.

Mr. Jenkins asked Liz Lerma, Director of Community Arts and Education, to give an overview of the CO-LAB project, a collaboration of the gallery, Community Arts and Education, San Francisco State University Inter-Arts Center and the Gallery. Ms. Lerma explained that CO-LAB is a project involving Bay Area artists in collaboration with Bay Area youth, where teams of artists and youth will create new work which will be exhibited, publicly discussed, and published. Ms. Lerma believes that this project will become a model for arts learning. Mr. Jenkins added that other arts organization such as Southern Exposure, Galleria de la Rasa, Lyric, Zeum, Fine Arts Museums, and San Francisco Museum of Modern Art are also involved through direct sponsors of collaboration and outreach programs. Ms. Lerma emphasized that the goal of CO-LAB is to encourage a true collaboration between artists and youth, where both groups learn from each other.

Mr. Jenkins showed examples of work by CO-LAB artists Lise Swenson/TILT, Rigo 2001, and Spike and Jeff. Lise Swenson/TILT will guide her group in the creation of a video production that deals with ideas and considerations of an installation. Rigo 2001 proposes to work with Lyric to create a mural in the SFAC Gallery. Spike and Jeff will work with youth to create "Megaopolis 3000", a film proposed for the Grove Street Windows. Mr. Jenkins showed a trailer from last year's film "Megaopolis 2000."

Motion: Motion to approve exhibitions by Lise Swenson/TILT and Rigo 2001 for Co-Lab gallery show, March 2002.
Moved: Stermer/ Stauffacher Solomon

Motion: Motion to approve exhibition by Spike and Jeff for Windows installation in conjunction with Co-Lab gallery show, March 2002.
Moved: Stauffacher Solomon/Stermer

3. **Collections**
Civic Art Collection Program Director Debra Lehane reported that the conservation of Simon Bolivar at United Nations Plaza will be completed before the end of the year.

Ms. Lehane also reported that despite the city's financial situation, she hoped that the Recreation and Park department will provide additional funds for the restoration of the Garfield Monument. Richard Newirth, Director of Cultural Affairs, added that he had learned that capital improvement money for the Garfield Monument is not on reserve. Ms. Lehane said that there has been considerable damage to the granite apron of the monument due to earth movement. The old concrete footing has crumbled and support is giving way. To repair the monument, a new footing will need to be poured and the granite pieces of the apron reset with proper pinning. Ms. Lehane said that the proposed budget of $131,000 only covers the new footing and reconstruction of the granite apron, not conservation of the bronze statue.

4. **Zoo**
Project Manager Susan Pontious told the Commissioners that since Ned Kahn had been released from this project, she thought it would be appropriate to contact finalist Gwen Murrilll. Ms. Murrill has recently been working on a tiger series, which is about to be cast in bronze. Ms. Pontious has seen the work and thought it would be an appropriate addition to the zoo. She shared Ms. Murrill's work with some people at the zoo who were excited by the series, but unfortunately, Zoo Director David Anderson, was not present at this meeting. Upon reviewing the work, Mr. Anderson said that he was against installing tiger figures at the proposed location near the entrance of Africa exhibit, because tigers don't live in Africa. Instead, he proposed that an artist create lion figures which would be more appropriate to the location. Ms. Pontious knew that Ms. Murrill had done a cheetah and cougar series, and thought it may be possible for her to create lions. However, this could probably not be done and meet the May, 2002 opening date for Zoo Street but Ms Pontious offered to ask Ms. Murrill if her schedule would allow for the creation of a new work by May 2002. Commissioner Stermer proposed buying an already finished work by Ms. Murrill so that she isn't asked to compromise. He stated that he thinks Ms. Murrill is a very good sculptor, and Ms. Lehane added that she would like to see Ms. Murrill's work in the City Collection. Ms. Pontious expressed her concern over Mr. Anderson's very literal orientation, and the fact that he may lose the opportunity to obtain a beautiful, high quality animal sculpture if he does not compromise. Ms. Lehane mentioned that there is an existing lion sculpture, belonging to the City, along Museum Drive at the DeYoung Museum. The sculpture must be removed due to museum construction. Ms. Lehane offered that the lion sculpture be presented to Mr. Anderson as a compromise. Ms. Pontious agreed to pursue this option. Ms. Manton asked that Ms. Pontious ask the artist if she would consider creating a lion sculpture.

5. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton gave a report on the status of the LED screen for this project. Artist Ric Scofidio is working with engineers to redesign and reconfigure the air circulation equipment in order to meet the engineer's 21 inch space requirement between the building and the back of the LED screen. Ms. Manton reminded the Commissioners that artist team Diller and Scofidio had to redesign the equipment once before when SACO went bankrupt and Mitsubishi was hired for the job. Ms. Manton said that because the engineer built in a "cushion" in his calculations, Mitsubishi's screen weight increase of 2,000 extra pounds will work out and will not pose either a safety or structural problem. Ms. Manton reported that the next hurdle is getting a sales tax exemption for the LED screen. This would save the project approximately $70,000. As it is now, a provision of the state sales tax code exempts public art from sales tax, but the law does not consider the modern way that art is created using modern technologies and mechanics. Commissioner Stermer wondered if the Arts Commission could avoid the sales tax if Mitsubishi shipped the screen directly to the artists or Moscone Center. Ms. Manton said that she is encouraged by the Arts Commission's new City Attorney who has a background in art and therefore is very understanding and sympathetic to our unusual needs.

6. **525 Golden Gate Avenue New City Office Building**
Ms. Manton reported on the artist proposals by Paul, Kos, Ned Kahn, and Anna Valentina Murch. Unfortunately, the architects were not supportive of Paul Kos' original proposal, When Ms. Manton informed Mr. Kos that his idea was rejected, he was upset because he felt that he wasn't given the opportunity to sufficiently develop his idea or present visuals. Ms. Manton said that Mr. Kos was confused and frustrated by the many levels of approval, and the fact that the architects had the power of veto. Ms. Manton stressed to Mr. Kos that this was a collaborative project between artist, architects, client, and Arts Commission.

On the other hand, the architects were quite pleased with the proposals by Ned Kahn and Anna

Valentina Murch. Mr. Kahn is considering three different areas of the building for his work; sunscreens on the south façade, photovoltaic cells on the roof, or wind turbines on the North or West building facades. Mr. Kahn's ideas may be incorporated into the architectural documents and paid for by the building's budget with Mr. Kahn receiving a design fee for his work. Ms. Manton will return to the next meeting with drawings and visuals of Mr. Kahn's final proposal.

Ms. Murch's proposal is to create enclosed solariums on the south façade of the building. Each room would be a micro-ecosystem with tinted glass, special paving, sculptural planters, native plants, special lighting, and automatic irrigation.

The following motion was modified.
Motion: Motion to approve preliminary concepts submitted by Anna Valentina Murch.
Moved: Stermer/ Stauffacher Solomon

7. **Union Square Public Art Project**
Project Manager Nina Dunbar gave a staff report on the new contracting strategy for fabricating and installing artwork by R.M. Fischer in Union Square. Because Mr. Fischer would not agree to sign the contract for fabrication and installation because of the City's indemnification clause, a normal agreement could not be reached. Ms. Dunbar proposed that the light fixtures be purchased outright and that Union Square's contractor install the work. An amendment to Mr. Fischer's design contract has been drafted which waives his artist's rights, gives him the copyright to the work, and gives the City the right to make all decisions about the artwork. Ms. Dunbar predicts that Mr. Fischer will agree to the terms of the amendment, but may still demand some payment for this phase of the work. . Ms. Dunbar asked that the Commissioners approve this last approach, because all other solutions have been exhausted.

Motion: Motion to rescind Resolution Number #0814-00-326 authorizing the Director of Cultural Affairs to enter into a contract with R.M. Fischer for an amount not to exceed $126,000 to fabricate and install his artwork, "Union Square Colonnade" on the Geary Street side of the renovated square.
Moved: Stermer/ Stauffacher Solomon

The following motion was modified.
Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with R.M. Fischer for an amount to be named at the Full Commission meeting on January 7, 2002, for copyright, reproduction, credit and distribution rights to the artwork, "Union Square Colonnade.
Moved: Stermer/ Stauffacher Solomon

The following motion was modified.
Motion: Motion to authorize the Director of Cultural Affairs to enter into a purchase order with Tallix, a New York-based artwork fabrication firm, for an amount to be named at the Full Commission meeting on January 7, 2002, to fabricate and deliver to San Francisco the four light sculptures comprising R.M. Fischer's artwork, "Union Square Colonnade."
Moved: Stermer/ Stauffacher Solomon

8. **Fillmore Bridge Public Art Project**
Ms. Dunbar reported on new contracting strategy for fabrication and installation of artwork by Mildred Howard. Because the Redevelopment Agency can now legally get out of its contract with the general contractor to fabricate the artwork, they have asked the Arts Commission to manage the artist's contract and let Ms. Howard fabricate and install her artwork. This project is expected to be completed by April 2002.

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Mildred Howard for the fabrication and installation of her artwork design for the Fillmore Street Bridge over Geary Street for an amount not to exceed $200,000.
Moved: Stauffacher Solomon/Stermer

9. **New Business**

10. **Old Business**

11. **Adjournment**

As there was no further business, the meeting was adjourned at 4:40 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Nancy Gonchar, Deputy Director, 1/16/02

1/16/02

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